



military recreation



Arts and Crafts Handbook



DEPARTMENT OF THE NAVY
HEADQUARTERS UNITED STATES MARINE CORPS
WASHINGTON, DC 20380

NAVMC 2787
MSR
19 Nov 1985

FOREWORD

1. PURPOSE

This publication, NAVMC 2787, Arts and Crafts Handbook, is designed to aid Special Services Officers and managers of Arts and Crafts activities in the management and operation of various elements of the Arts and Crafts Program.

2. INFORMATION

Some of the information contained in this Handbook is general in nature and may not be applicable to every command Special Services program. Accordingly, modification of the discussed procedures may be made for the purpose of meeting specific command needs.

For requisitioning instructions, see the current edition of MCO P5600.31.

3. CERTIFICATION

Reviewed and approved this date.

A handwritten signature in cursive script, reading "P. F. Angle", is positioned above the printed name.

P. F. ANGLE
Colonel, U.S. Marine Corps
By direction of the
Commandant of the Marine Corps

DISTRIBUTION: 7000115 (50)
3700001, 002, 003 (10)
2020001, 002, 004, 3700004/7230001/7315 (8)
2020005, 006, 007, 008 (5)
3700005/4090005/4106001/6025 (3)
3001/3520039/3540005/3550001/6050001 (2)
6901001, 002/8145004, 005 (1)

Copy to: 8145001 (1)

LOCATOR SHEET

Subj: ARTS AND CRAFTS HANDBOOK

Location: _____.
(Indicate the location(s) of the copy(ies) of this Manual)

TEMPORARY LODGING FACILITIES GUIDE

RECORD OF CHANGES

Log completed change action as indicated.

Change Number	Date of Change	Date Received	Date Entered	Signature of Person Entering Change

ARTS AND CRAFTS HANDBOOK

TABLE OF CONTENTS

<u>CHAPTER</u>	<u>TITLE</u>	<u>PAGE</u>
1	DANCE	1-1
2	THEATER	2-1
3	MUSIC	3-1
4	VISUALARTS	4-1
5	FESTIVALSANDFAIRS	5-1

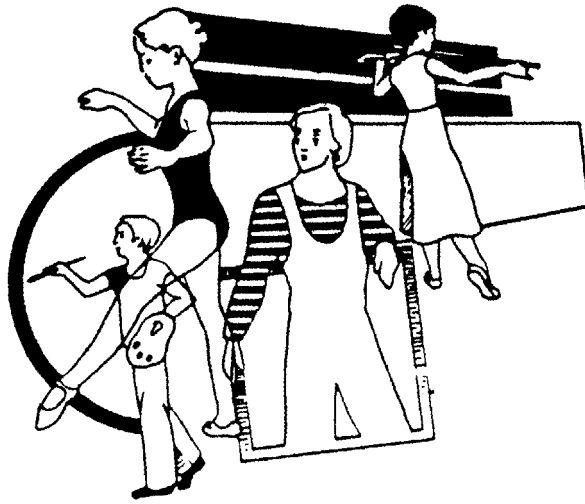
ARTS AND CRAFTS HANDBOOK

PREFACE

The need for a resource Handbook that provides background, ideas, and programming guidelines in the arts, designed specifically for special services, is great. Books, papers, and periodicals for the arts have always been available; however, having to muddle through 10 books, often esoteric and not applicable, to find that one tidbit of information can become very frustrating.

The need for such a Handbook becomes apparent as arts-related programs and services mature. Where basic ballet, beginning guitar, and handicrafts were once considered sufficient arts program offerings, our patrons are demanding both more advanced and more varied exposure to the arts. This Handbook is designed to make the struggle to meet increased demands less time-consuming and more fruitful.

The purpose of the Handbook is twofold: the first is to help program administrators organize their thinking about the arts in recreation. If recreation staffs are to bring any sort of balance to their art programs there obviously must be a more universal understanding of the kinds of activities within each basic art discipline. Possibly, as the profession continues to mature, recreators can build upon the structure used here. A second purpose for the Handbook is to provide ideas for program administrators and instructors. Those who question appropriate facility class sizes, course content, and the like, should find this material to have almost day-to-day use. The user will find that a great amount of knowledge is shared for each art form included. It is conceded that not every art form known to man is included. In cases where specific art activities are excluded, it is suggested that a related art form be reviewed. The user, in some cases, will not be able to turn to a page with exactly the information desired. Often the information on a related subject is applicable. It is also conceivable that additional material for the Handbook will become available in the future.



DANCE

ARTS AND CRAFTS HANDBOOK

CHAPTER 1

DANCE

	<u>PARAGRAPH</u>	<u>PAGE</u>
Introduction.....	1000	1-3
Suggestions for Beginning and Maintaining a Dance Program.....	1001	1-3
Contracting for a Dance Performance.....	1002	1-5
Dance Styles and Specific Requirements.....	1003	1-6
Some Helpful Hints to Consider for a Dance Program.....	1004	1-10

Figures

1-1	Mirrors and Ballet Bars	1-11
1-2	Portable Ballet Bars	1-12
1-3	Fixed Permanent Ballet Bars	1-13

CHAPTER 1

DANCE

1000. INTRODUCTION

1. Dance has long been considered an art form exclusively reserved for gifted or talented individuals. This assumption has often prevented many people from participating in an art that can meet the needs of many individuals to maintain a sense of physical and mental wellness. The releasing of tensions, fears and frustrations, as well as the development of self-confidence, posture, muscle tone and coordination are a few of its many benefits. Dance can even aid in developing social skills, thus opening the door to new ways of exploring and experiencing others.
2. One of the main recreational goals of any leisure service agency is the interaction among participants of differing age groups and backgrounds. There is no better way to break the ice than through a social gathering that includes dancing among participants. In this type of setting, it is the role of the recreation professional to promote a feeling of relaxation and create a non-threatening environment for people to learn and enjoy the art of dancing.
3. There is a place for all types of people in the world of dance due to the large variety of dance styles and the different levels of ability. This assortment of styles would include creative movement (as in pantomime or free movement), dance technique, dance exercise and disciplined movement (as taught in a ballet or modern dance class). Dance has the unique ability of allowing an individual to express creativity through the sole use of physical movement.
4. Through the efforts of the recreation professional, dance can be promoted as a means to enrich one's life no matter what style is utilized.
5. Direct participation is not the only way by which one may enjoy the art of dance. Viewing professional or amateur performances can be an uplifting and worth while experience. Special services can take a direct role in supporting local professional and amateur performances by scheduling special event trips.
6. Once involved, the audience is able to see the feelings expressed and experience the beauty of dance when watching a dancer perform. Dancers have the unique talent of being able to build and create whatever mood is necessary to keep the audience involved in the presentation. This experience can occur in any type of performance whether it be classical ballet or a chorus line musical. In any style, dance is a powerful skill and its effect on one who views a performance can be breathtaking.
7. Special services can provide an ideal opportunity to promote the art of dance in all its styles to the people of a military community. Through programs, special events and trips, dance can be made less intimidating for people who feel they have "two left feet." As the cartoon character Snoopy once said: "To live is to dance and to dance is to live!"

1001. SUGGESTIONS FOR BEGINNING AND MAINTAINING A DANCE PROGRAM

1. As with any type of recreational offering, the process of planning for a dance program would need to focus on meeting specific needs in the following areas:
 - a. Special requirements
 - b. Equipment
 - c. Program leadership
 - d. Course offerings/times/class size
2. The recreation professional will have better control over the success of a dance program by meeting the specific requirements of the above areas.

3. Spatial Requirements

a. A square shaped, well-ventilated room is necessary for any dance program. It is suggested that a minimum of 100 square feet be allowed per dancer with no more than 20 participants in a 2,000 square foot area. If using live music, allow additional space for the pianist or instrumentalists. The room should be located within the building so as to prevent outside noises from interfering with the class.

b. A rectangular-shaped room allows for the addition of bars and mirrors. The minimum ceiling height for the dance room should be 16 feet with the recommended height being 24 feet. The room must be heated during the winter; and, although air conditioning is not necessary during the summer, it is suggested that the air be well circulated all year-round.

c. The proper flooring is essential to ensure the success of any dance program. A non-skid hardwood floor or dance flooring allows the proper amount of cushion for this type of activity. Concrete floors do not "give" and can cause injury to the participants. This also holds true for tile floors which are usually laid over cement.

d. Incandescent lighting is preferred; but natural lighting might also be considered. It is best if electrical outlets for record players and/or tape decks are located near the front of the studio. It is also suggested that separate dressing rooms be provided for each sex with entrances located outside the dance room to prevent participants from a later class disturbing a class in progress.

4. Equipment

a. Mirrors (see figure 1-1) and ballet bars are essential equipment for the dance studio. Both items can be either portable or permanently fixed structures.

b. Portable ballet bars can easily be constructed from wood and aluminum or stainless steel piping. Portable bars can be constructed to accommodate either fixed or adjustable requirements. Adjustment bars should have a height range of 35 to 42 inches (see figure 1-2). Fixed bars can be built with any dimensions. The design included (see figure 1-3) uses 30 inches for the bottom bar and 42 inches for the top. Fixed permanent bars will usually vary, extending 42 to 48 inches from the floor and 6 to 8 inches from the wall. The smooth surface of a bar should allow 5 feet in length for each participant.

c. Mirrors can be permanent or portable structures in the studio. Portable mirrors should be on casters for easier mobility. Fixed mirrors may be installed from 12 to 18 inches off the floor and can be located either directly across from the bars or on the same wall. Many instructors prefer the former arrangement.

d. Music is an essential component of any dance class, and there are two options which need to be considered in providing this element. Live music may be provided either by a single pianist or a group of instrumentalists. If a pianist is utilized, it will, of course, be necessary to have a piano available. Instrumentalists, by and large, provide their own instruments; but chairs and music stands need to be supplied. Make sure to have enough space available in the room for both the participants and the musicians. Another factor that needs to be considered when using live musicians is the cost involved.

e. Recorded music can be supplied through either the use of a record player, tape deck, or a combination of both. The record player used should include tempo control which allows for variations in speed between the standard settings on a normal turntable. This feature allows the instructor to make variations in tempo without disrupting the original flow of the music. When deciding on a tape deck, both cassette and reel-to-reel systems should be considered. The exact type purchased is dependent upon personal preference and what fits best into an already established system. Specific records and tapes usually are supplied by the instructor.

5. Program Leadership

a. Instructors of a special services dance program should project a professional attitude, yet also understand the recreational needs of participants. The ideal candidate would be an individual and/or an instructor with a degree in dance, and with membership in at least one professional organization that certifies its members. The two major organizations which do this are the National Association of Dance and Affiliated Artists (NADAA) and Dance Masters of America (DMA).

b. When interviewing a particular candidate, ask pertinent questions about performing experience, education and previous teaching experience. A good suggestion is to familiarize yourself with local dance companies and studios so that you may better recognize a candidate's qualifications. Discuss philosophy of dance instruction and compare the candidate's philosophy with your own. Above all, assess the candidate's ability to teach dance in a recreational setting. Remember that a skilled dancer is not always a good teacher. Good dance instructors usually combine performing skills with patience and various teaching skills learned through past training and experience.

6. Course Offerings/Time/Class Size

a. The type of dance courses offered by special services is largely dependent upon the interests and needs of the command. The purpose of a program, be it professional or recreational, depends on the philosophy of the command.

b. The major styles of dance generally offered are ballet, tap, jazz, modern and social dance.

c. It is best to start slowly by offering classes 45 minutes to 1 hour, once-a-week, for an 8 to 10 week session. Participating age groups should be divided into a minimum of three groups such as 3 to 5 year olds, 6 to 13 year olds and 14 years and older. The number of sections offered per set is based upon demand, but generally, the greatest amount of participation comes from pre-school aged children.

d. Each succeeding session should offer courses for different levels of instruction from beginning to advanced. The teaching staff should plan lessons accordingly so as not to unnecessarily duplicate material between different levels of experience.

e. The best time for courses to be offered depends on the age group involved. For children, after school hours (3:00 to 7:00 p.m.) and Saturdays are best. Adult and recreational classes could meet early in the morning, afternoon, or later in the evening. The number of times an established program meets during the week depends upon the philosophy of the agency. Recreational classes average 1 to 3 meetings a week; and the professional training classes meet 4 to 5 times. Class size is based upon the limitations of facility size and bar space.

1002. CONTRACTING FOR A DANCE PERFORMANCE

1. Special services can take a direct role in supporting professional and amateur dancers by sponsoring special event trips or contracting for performances. These services offer the individual, who does not participate in dance, an opportunity to become involved with and enjoy its benefits. The exact type of event sponsored by the agency is largely dependent upon its special limitations.

2. The most important requirement for contracting a company or specific performer is a need for adequate space. If a stage or other large special area is utilized, be aware of its dimensions and the type of flooring. Dressing rooms and warm up space are also convenient necessities for the performance. These requirements also hold true for outdoor performance areas. There should also be adequate distance between the performing area and the audience. Coffeehouse type stage areas usually do not provide the necessary requirements for dance performers.

3. Special services officers should be aware of the type of dance performance style that would be accepted by the community before contracting specific performers.

4. The cost of a performance is largely dependent upon the number of performances contracted for and the additional expenses incurred by the agency. These additional expenses include items such as lodging for the performers, traveling costs, and equipment rental.
5. The technical aspects of contracting for a performance center around determining which party is responsible for supplying necessary equipment. A dance performance normally needs lighting and sound equipment. Some command concerns in this matter are what type of sound equipment is needed (cassette, reel-to-reel, etc.), and who supplies and runs the equipment.
6. The command also needs to be concerned about responsibilities for publicity. It should be determined to what extent the command is required to promote a particular dance performance. Specific publicity items such as news releases, fliers and posters should be discussed to determine the exact responsibilities of the command. Dance companies often have publicity packets available.
7. Contracting a performance may be out of the question if adequate facility space is unavailable. In this case it might be possible to schedule special event trips to view local professional or amateur dance performances.
8. The possibilities for dance programming are vast and can offer many individuals worthwhile and rewarding experiences. It is the responsibility of the professional to assess community needs in order to provide adequate programming to create those experiences.

1003. DANCE STYLES AND SPECIFIC REQUIREMENTS

1. Ballet

- a. The origin of ballet can be traced to the Royal French Renaissance. The Ballet Comique de la Reine blended music, dance, and acting in an elaborate court presentation of the first ballet with a unified theme. Ballet began developing a definite technique during the reign of King Louis XIV with the establishment of the first dance academies.
- b. Until the 18th century, all ballet roles were danced by men. The acceptance of women in ballet was a major reform and led to a change from stiff, hot, long costumes to short, light attire. The "toe shoe" was created during the 19th century by darning the point of the soft ballet slipper, putting cotton batting inside the shoe to protect the toes and tying ribbons tightly around the ankle for support. This shoe evolved into the boxed point shoe which is associated with ballet today.
- c. In this century, the evening-long story ballet gave way to shorter plotless ballets which permitted greater program variety.
- d. Simple leotards and tights for dancers replaced the ankle-length skirts and shorter tutus found in early ballets in order to emphasize the change of focus from story to pure movement. The popularity of ballet in the United States is increasing and dancers frequently appear in the news.
- e. The purpose of a ballet course is to help the student obtain an understanding and appreciation of basic ballet theory, emphasize body alignment and placement, and develop turn out. Also, the student should obtain a working knowledge of basic ballet skills at the bar and center of the floor.
- F. Ballet challenges the entire body, aiding in coordination, flexibility, balance and rhythm.
- g. Ballet today encompasses a wide diversity of styles and practices. Instruction may range from the "classical" style of 19th century Russia to a dance that employs popular folk styles such as jazz or rock. The subject of a performance may be derived from a child's fairy tale, psychological drama, abstract idea or "pure ballet," within no subject at all. Dancers may wear point shoes, street shoes, or go barefooted, depending on the style chosen.

h. Movement itself may be equally dissimilar. Dancers may display a grand noble manner or dazzle the audience with the speed of their turns and the beat of their legs. In the next dance, the same dancers may explore areas of body expression implementing a contemporary style rather than classical ballet style.

i. Recreational based classes should meet once or twice a week. A well qualified teacher is the most important requirement of any ballet class. The primary concern here is that the teacher be knowledgeable of the human body. An instructor should break down an exercise into basic movements that need to be learned correctly and mastered to the best of the student's ability. The teacher should guide students and at the same time make the class enjoyable and exciting.

j. The following are objectives of a ballet class:

(1) That the student understand and be able to explain theory and concepts using the following:

- (a) Alignment and placement
- (b) Stage directions
- (c) Turnout
- (d) Spotting
- (e) Positions of the feet
- (f) En Dehors and En Dedans
- (g) Adage/Adagio - slow movements
- (h) Cecchetti numbering system for the stage
- (i) Five fundamental movements of elevation
- (j) Allegro - fast movements

(2) That the student be able to identify, explain, and accurately execute bar skills:

- (a) Plie', demi and grande
- (b) Releve
- (c) Battements - tendu, frappe, grande degage, petit, retire
- (d) Ronde de jambe a terre
- (e) Port de bras au corps cambre
- (f) Petit echappe

k. Specific dance attire is usually required of students registered in a beginning ballet class. This attire consists of leotards, tights and ballet shoes. Male students may wear a tight fitting T-shirt and warm-ups. Students with long hair should pull their hair back. Check with the instructor for the preferred style and color of attire before having students purchase their attire. It is a good idea to have the instructor check the fit of the shoe for each student before the class begins.

2. Jazz

a. Jazz dancing is the most popular of the American contemporary dances its origin being traced back to the highly emotional dances of the native Africans. These tribal dances placed great demands on the entire body of the participant. Following the Civil War, blacks in the South continued to develop cultural dance movements and combined these with the evolving jazz-type rhythms.

b. Jazz dance was considered a form of social dance until the 1940's. At that time, a new jazz style emerged consisting of ballet and modern dance fundamentals. This free style technique of movement allowed the dancer an opportunity to use unlimited expressions of the imagination.

c. Choreographers have developed many forms of jazz from the melting pot of dance styles. Today, jazz is a prominent dance style used in musical theater, and on its own.

3. Modern

a. Modern dance emerged in the 1930's with four primary dancers--Martha Graham, Doris Humphrey, Charles Weidman and Hanya Holm. These four dancers, known as the "Pioneers of Dance," were also instrumental in promoting the style of modern dance. Ruth Denis and Ted Shawn were two other significant dancers of this period who combined their techniques and called it "Denishawn." With the combination of these styles, later dancers were able to use their bodies as a resource to express feelings and concepts in their own unique way.

b. Out of many earlier dance forms, modern dance emerged as a space-time-energy art style. It is the individual expression of emotions and ideas through the medium of meaningful movement.

4. Tap

a. Tap dancing has been an important part of our American culture for many years. The form of dance that we know today was developed around the early 1900's when variety shows in music halls attempted to include a more serious style.

b. The basic dress of tap dancing became evening dress, top hat, shoes with a clicking heel and a stick or cane. Chorus girls and specialty couples began to learn tap and add it to their routines. Song and dance performers also became popular.

c. Today, most variety shows include at least one tap dancer.

d. Tap dancing is an easy skill to acquire and rarely do you find a person who can't learn a simple routine. Its irregular and syncopated rhythm, combined with a fairly quick tempo, can easily capture an audience's attention. Tap routines performed within a group are usually designed so that each individual with the group is performing the same routine.

e. Tap can be beneficial to an individual's health and well-being by providing good cardio-vascular exercise, skill coordination, rhythmic training and an appreciation for different musical styles. The basic fundamentals of tap include the following steps:

(1) Shuffle

(2) Brush

(3) Flap

(4) Heel drop

(5) Fall change

(6) Slap

(7) Stomp

f. Routines are created when these basic steps are combined and choreographed to a particular piece of music.

5. Social Dance. There are four main types of social dance that are currently popular. Each is listed below with its specific definition:

a. Square Dancing is usually done with four couples starting in the shape of a square. A caller gives direction to the dancers, creating various figure patterns and movements. A good caller calls at the knowledge and experience level of the dancers. The dancer needs to be aware of his/her position in relation to the square at all times. Examples of figure patterns are visiting couple, single and double visiting, star figures, split the ring and arching figures. Basic fundamentals which are necessary for the dancer to learn in square dancing are allemande left, grand right and left, swing, promenade, do-si-do, pass through, ladies chain and many others.

b. Round Dancing is the term used for a number of American dances performed by couples. Couples move around the room in one direction thus creating the cause for the name of this type of dance. Many of these dances have evolved from both folk and ballroom forms. Some of the older dances which have survived through the years include the following:

- (1) California schottische
- (2) Bolero
- (3) Varsouriana
- (4) Josephine
- (5) Blue pacific waltz
- (6) Penny waltz
- (7) Old time schottische
- (8) Laces and graces
- (9) Jessie polka

c. Folk Dances are those dances which come from countries other than the United States. These dances stem from cultural sources and often have political or religious significance. Style is the element of folk dancing which shows the cultural aspects of a particular country. Each country's style becomes more apparent as the dancer becomes familiar with the unique cultural practices of a country.

d. Ballroom Dancing is primarily a social activity danced by couples. This form of social dance is constantly influenced by changing trends in music and entertainment. Examples of ballroom dances include the following:

- (1) Foxtrot
- (2) Cha-cha-cha
- (3) Tango
- (4) Waltz
- (5) Jitterbug
- (6) Rhumba

Each of these dances in turn has several variations and combinations of steps.

6. Pompons. Pompons is a regimented group activity for approximately 10 to 30 participants which utilizes dance movements to choreographed specific routines. Participants are usually members of a pompon team which performs its routines at large group events such as parades, sports contests, and meets where they compete against other pompon teams.

7. Baton

a. Baton can be traced back to the ceremonial dances of the Samoan Islands and later evolved into the marching routines of early drum majors. Major Booth of

Chicago officially sanctioned baton when he sponsored the first competition held in the Chicago Land Music Festival in 1935.

b. The baton is a chrome-plated thin cylinder (9/16 inch in diameter) that is controlled by the performer's fingers in twirls, rolled around the body without the use of the hands and thrown into the air to create aerial tricks. These tricks are combined with dance movements which are choreographed in synchronization with the twirls

c. Four basic levels of skill with 15 fundamental tricks at each level should be learned by the beginning student. Each level must be mastered before progressing on to the next level. As each level is completed, skills are combined with dance movements and choreographed into short routines that are used in competition or in parades.

d. Classes should meet once a week for approximately 45 minutes to an hour and consist of 15 to 20 participants. Additional practice time may be required for an upcoming competition or performance. Competitions can be done either solo or performed with a group. It is recommended that those participating in a special services program compete as a member of a group at the command level.

e. Parades can be utilized as an acknowledgement of work or incentive to continue in the program. Integration of pompons and baton into youth activities sports programs can involve the non-sports participants and their families.

1004. SOME HELPFUL HINTS TO CONSIDER FOR A DANCE PROGRAM

1. Have a form available for parents to fill in the various sizes of their children. Include such items as measurement of waist, height, hips, bust, etc. This can aid the instructor or parent in ordering the proper attire.

2. Keep a running list of used dance items (such as shoes, leotards, etc.) with names and phone numbers of people willing to sell materials. Post this list in a convenient location near the dance studio.

3. Try to keep the same day and time in offering a future class to allow students easier transition in scheduling from one level of experience to another.

4. Consider having registration for a succeeding class starting the last week of a session in progress. This helps to maintain a sense of continuity with the students and staff of the program.

PORTABLE MIRROR

COMPONENTS

FRAME: PINE OR OAK 2" x 4"

MIRROR: 5' x 6'

MIRROR BACKING: PARTIAL BOARD

FACING: $\frac{3}{4}$ " MOLDING

BRACING: PLYWOOD TRIANGLE

WOODSCREWS

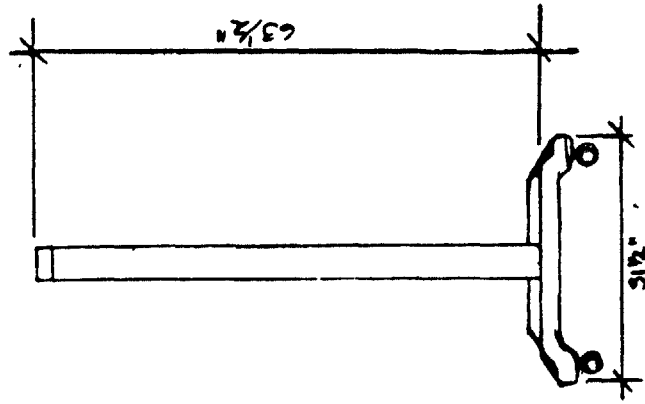
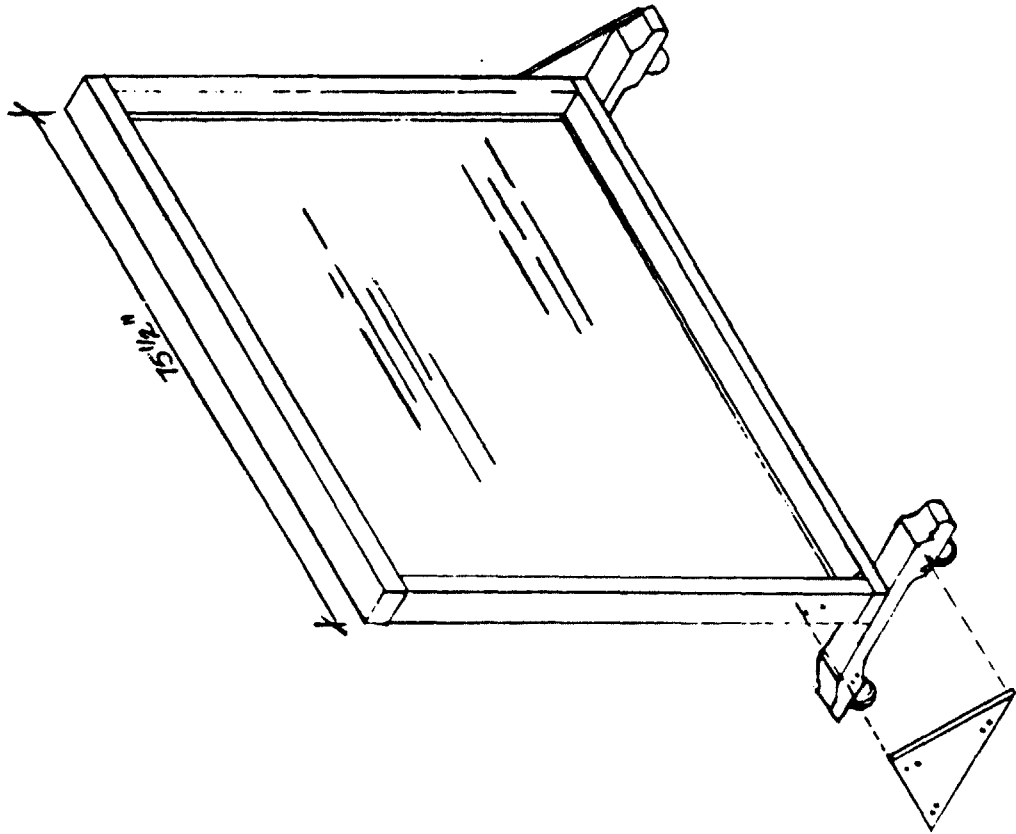
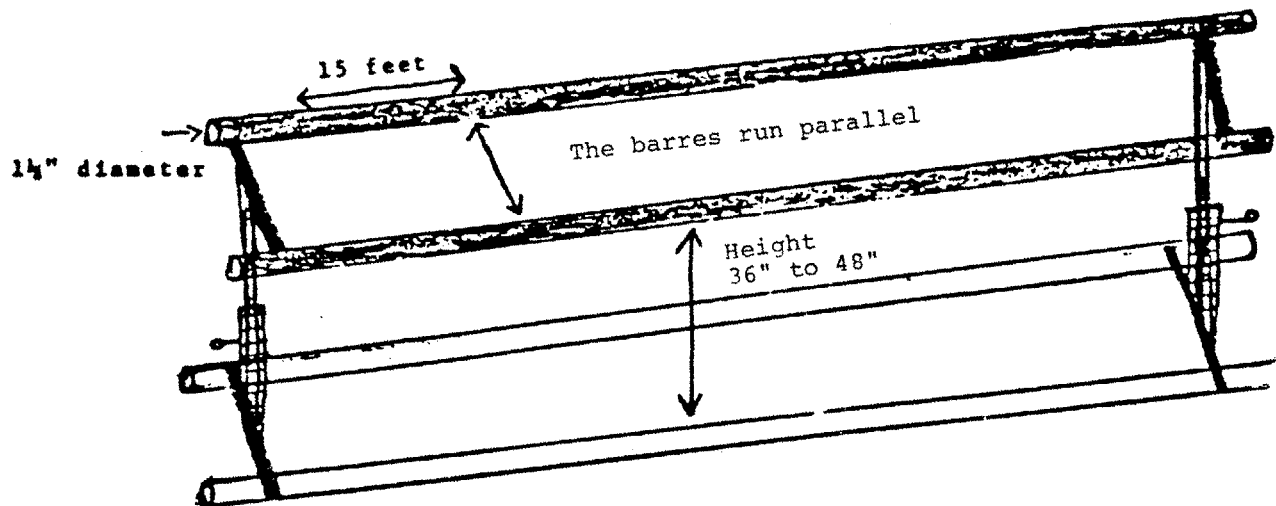
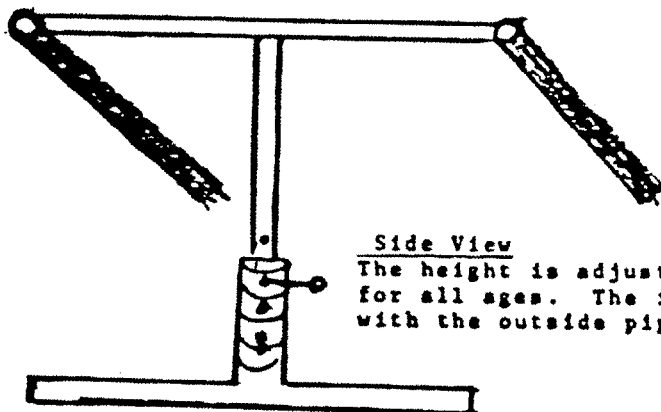


Figure 1-1--Mirrors and Ballet Bars

**PORTABLE BALLET BARRES
(CONSTRUCTED BY MAINTENANCE)**



Portable ballet barres can be constructed from steel piping. A double net such as this, 15 feet long, can accommodate 6 to 10 adults. The diameter of the barres should be approximately 1 1/2 inches.



Side View

The height is adjustable so the barres can be used for all ages. The inside piping locks into place with the outside piping with pins.

Figure 1-2. Portable Ballet Bars

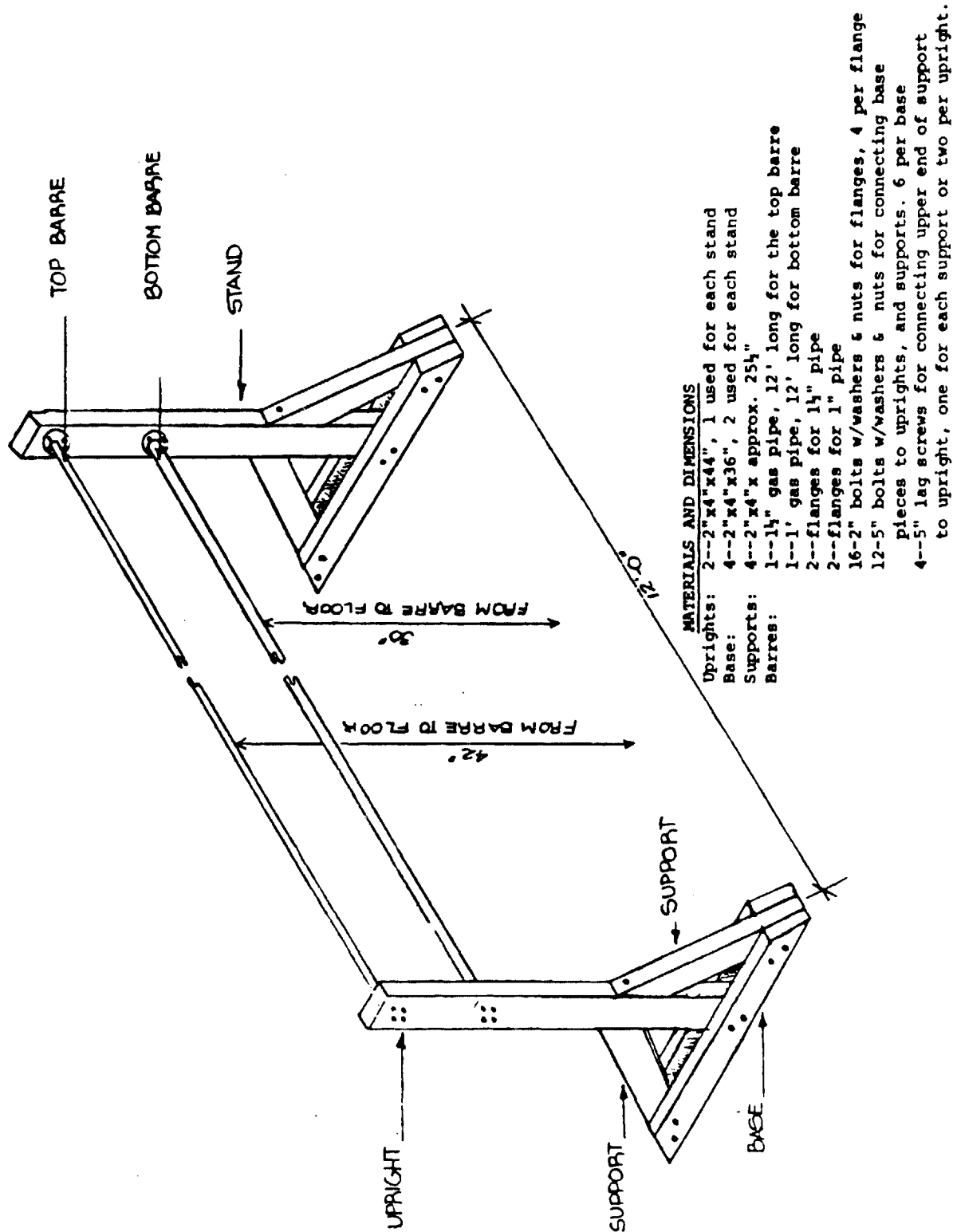
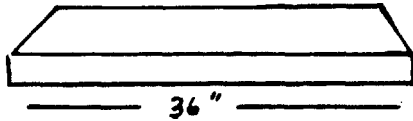


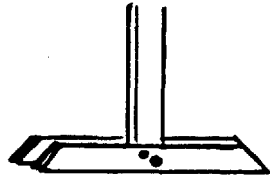
Figure 1-3.--Fixed permanent Ballet Bars

GENERAL INSTRUCTIONS

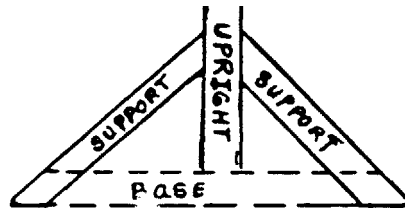
- 1) Cut 45° angle on end of each base piece, bottom dimension = 36"



- 2) Center upright between two bases pieces at 90° angle, clamp, drill two holes through first base piece and upright, then second base piece.



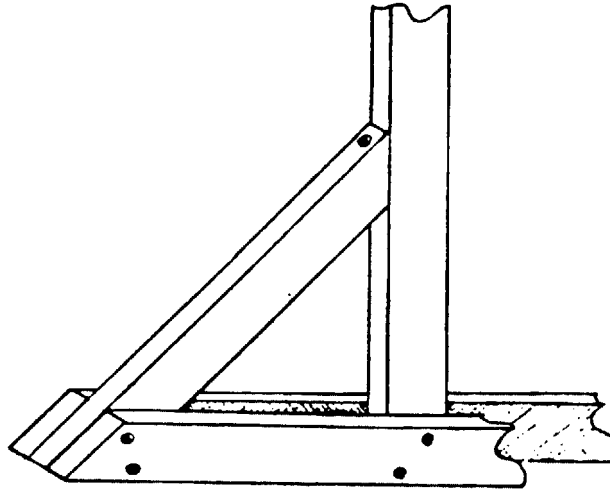
- 3) Insert 5" bolts through the two holes and tighten to hold w/o clamp



- 4) Cut 45° angle on end of each support piece.
- 5) Loosen bolts screwing base pieces to upright and position one support piece on each side of upright extending down between and even with bottom of two chase pieces.
- 6) Check and adjust for flat or level base with supports and upright in position, tighten bolts and clamp each end of the base before drilling two holes for additional bolts at each end of base.
(See diagram II)
- 7) Insert 5" bolts in both ends of base (two per end) and tighten.
- 8) Check 45° angle of support against upright piece and adjust to fit.

Figure 1-3.--Fixed Permanent Ballet Bars--Continue.

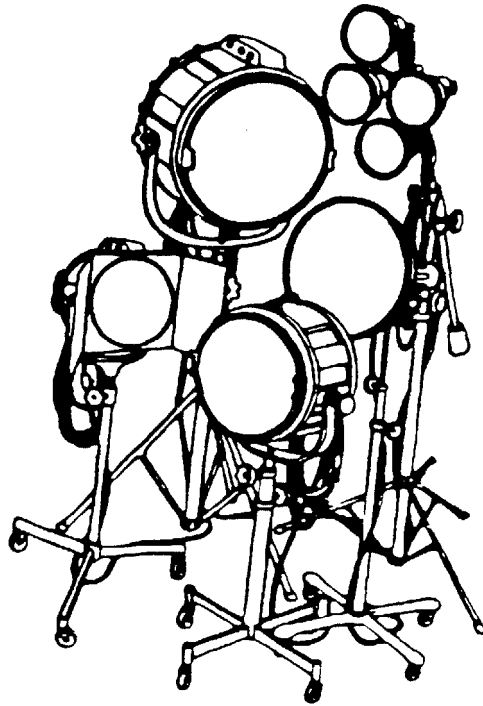
- 9) Drill holes through two of support into upright to accommodate lag bolts



STEP #9

- 10) Insert and tighten lag bolts
- 11) Repeat above procedures, or the more efficient ones you come up with in trying to follow these for 2nd stand.
- 12) Mount pipe flanges with bolts, nuts, and washers. The important thing here is that flanges are mounted such that when pipes are screwed in place top pipe (BAR) is 42" from floor, and bottom bar is 30" from floor.
- 13) Cut to fit and staple foam rubber padding, carpet piece, or similar material on bottom of each stand. This will prevent slippage and damage to the floor.

Figure 1-3.--Fixed Permanent Ballet Bars--Continued.



THEATER

ARTS AND CRAFTS HANDBOOK

CHAPTER 2

THEATER

	<u>PARAGRAPH</u>	<u>PAGE</u>
Introduction.....	2000	2-3
Suggestions for Beginning and Maintaining Theater Programs.....	2001	2-3
Theatrical Skills and Specific Require- ments.....	2002	2-6
Some Helpful Hints to Consider for a Theater Production.....	2003	2-10
Scheduling.....	2004	2-10

CHAPTER 2

THEATER

2000. INTRODUCTION

1. No single art form is as demanding as theater. It blends together a variety of different technical and artistic skills for the dual purposes of audience enjoyment and artistic expression. Technical requirements include an understanding and application of electronics and carpentry; a few of the artistic demands are artistry of set construction) lighting design, costuming and makeup of characters, choreography of dance as well as on stage movement and the actual presentation of dialogue and music. The director of a production must understand the specific requirements of each art form and know how these crafts can best complement each other to create a memorable dramatic presentation.

2. This assortment of skills and talents will produce only the active portion of a production that will consume hours of rehearsal and preparation.

3. Theater also requires behind-the-scenes management of time, money and resources. The recreation professional can use skills acquired in other areas of programming to publicize and manage the business aspects of a production. Special services can aid the progress of a dramatic presentation by creating an audience to view and enjoy the production. This blending together of artistic resources with an appreciative audience can produce a unique experience for the many individuals involved.

4. Many lives are enhanced by a theatrical experience, whether the production is professional or amateur, praised by the critics or enjoyed by grandparents. Beware though, for the theater is a demanding endeavor. Its needs are insatiable and the time it consumes is enormous, but it rewards those who share its magic with the best of leisure enjoyment and fulfillment.

2001. SUGGESTIONS FOR BEGINNING AND MAINTAINING THEATER PROGRAMS

1. Special Requirements. Traditional stage areas can normally be found in every community. The three basic stage areas are as follows: (The type of stage utilized is largely determined by what is readily available in the community.)

a. Proscenium. A proscenium stage is the most common type of performance area and can be found in community schools, churches, etc. The scenery for a play produced on a proscenium stage is designed to be viewed only from the front. The action itself takes place within or behind the proscenium which forms a "picture frame" effect for viewing. A curtain can be used to denote passages of time, changes of act, scene and location. Many plays are written with certain scenes to be performed in front of a closed curtain while scenery is being changed. This technique allows the play to continue without disrupting the dramatic flow of a performance. An orchestra pit usually separates the stage area from the audience, but is not necessary.

b. Thrust. The separation between audience and performers does not exist on a thrust stage. This type of structure literally brings the performance to the audience. Seating is arranged around three sides of a raised platform that extends into the auditorium. Very little scenery is used so that view of the performance is not blocked by large elaborate structures. The director must plan effectively for this type of performance area so that all the elements of a production may be clearly seen from three sides.

c. In-the-round. The relationship between audience and performer is even closer in theater-in-the-round. Seating is arranged in bleacher fashion around four sides of an open space at floor level. Scenery is limited in size and shape so as not to obstruct visibility. A theater of this type usually seats no more than 200 persons. Both this structure and the previously mentioned facility can be found on the local level in dinner theaters, and other non-traditional performance facilities.

2. The ideal auditorium includes one of the three stage areas mentioned, as well as fully equipped shops to make costumes and scenery, rehearsal and dressing rooms, storage space, lighting booths and office space. Most of the auditoriums available for use on the local community level do not include many of these areas. This does not mean that a facility shouldn't be used. It should be decided early in planning as to whether the production is well suited to the available stage type.

3. Dressing rooms should be available to amply serve the cast. Dressing rooms should be well lighted and equipped with mirrors, hanging space for clothes and work tables. Dressing areas must also remain clean and sanitary to provide a safe and pleasant environment for cast members. Separate facilities should be provided for male and female cast members, with special consideration given to those who require multiple costume changes during the production.

4. When booking rehearsal space, find an area close in size to the actual performing area. This assists performers in making an easier transition from rehearsal. Utilize props and set pieces as often as possible during rehearsal, especially if the stage is not being used until production week.

5. Fire protection and prevention standards should be checked on a regular basis. Access to fire doors and escape outside the facility is necessary for the audience as well as the performers. Check with the base fire marshal to ensure compliance with existing regulations. Fire curtains are provided in certain types of structures to prevent backstage fires from spreading to the audience. Fire extinguishers should be available backstage and checked on a regular basis. Scenery, lumber and other flammable materials should be properly stored to prevent a fire.

6. Backstage hanging apparatus may also prove hazardous if not checked on a regular basis. Pipes, light fixtures, drapes and other overhead items should be properly weighted to prevent possible injury. Hemp rope becomes dry and can break under heavy use. All backstage chains, clamps and bolts should be periodically checked for strength and tightness.

7. Equipment. Equipment needs for a theatrical production are by far the most costly items required. Once a command decides on utilizing a particular facility, technical equipment needed for the production includes lumber, paint brushes, tools and other items to build sets, as well as proper lights and lighting controls, colored gels, replacement bulbs and fuses. Many lighting equipment needs are often readily available at the facility. Replacements are necessary, for bulbs and fuses are unpredictable and may burn out at any time.

8. Before casting a particular production, scripts need to be acquired for auditions. Locate the publishing company that handles the play to be produced. Write for permission to produce, a royalty quote and scripts. Script needs usually are one per actor and three additional scripts for directors and technical personnel. Order these materials at least 1 month prior to auditions. Make sure prompt payment is sent or the royalty quote may be withheld. Royalty rates are usually listed in the catalog as a specific fee for opening night and a reduced fee for succeeding performances. For example, \$50.00 - \$35.00 means that opening night royalty cost is \$50.00 and all additional performances cost \$35.00. Publishers may offer a "Royalty Reduction" upon request, if there is little or no financial backing for the production, or the play is produced in less than standard space or to small audiences.

9. Royalty payments must be paid to avoid legal problems. Current copyright laws hold both the individual and the agency responsible for copyright and royalty infringements. This simply means that if an agency copies scripts or produces a play without permission from the publisher, that agency can be sued by the copyright holder. Be warned, clipping services are used to detect advertised plays that have not paid the appropriate rights. No production should be permitted at a Marine Corps base without copyright permission. To avoid embarrassment, copyright permission should be obtained prior to the first rehearsal.

10. Additional needs for a theatrical production include the following: costumes, stage makeup, props, furniture and possibly some type of sound system. Costumes can be constructed, rented or borrowed by the agency. Stage makeup needs to be purchased from the appropriate distributor. Ben Nye, Bob Kelly and Playbill are common

theatrical makeup manufacturers. If an ongoing program is planned, both costumes and stage makeup should be stored for use in a future production.

11. Scenery, props and furniture should include only what is necessary to establish a particular scene or mood. In some cases, lavish sets may be required to enhance the performance, but often elaborate sets and furnishings draw attention away from the performance if not skillfully designed.

12. A sound system is needed if the acoustics of the auditorium are so poor the performers can't be heard. Almost all types of equipment mentioned above can be borrowed or rented from local theater groups, high schools and colleges as well as commercial theater supply companies. It is suggested that as much equipment as possible be borrowed to keep costs of the production within the anticipated budget.

13. Program Leadership

a. Selection of the director is the most important element in the success or failure of a theatrical production. Choosing the director may occur before or after the play selection depending on the policy of the agency. Don't hire a particular candidate solely based on a resume, interview or word of mouth unless the information source is trusted and reliable. Make sure a candidate has "real" credentials in the art. It's a good idea to view an example of his/her work before actually hiring the person. Most good directors are usually involved in several productions during the course of a year.

b. Most leisure service agency productions are non-professional or amateur efforts. For this reason, it is important that the director be sensitive to the needs of the beginning performer. Determine whether or not the candidate is willing to be a teaching director and works well with first time performers.

c. Adequate training should be provided to ensure that beginning actors are not allowed to go on stage unprepared. Allowing ample time for memorization, keeping a minimum number of late rehearsal changes and being able to display great patience are the keys to success for an amateur theater director. Directors must be aware of the value that people place on time and they should strive to achieve the most effective use of rehearsal time.

d. Once the director is selected, have a contract signed prior to the start of the rehearsal schedule. The contract should clearly delineate for what the director will be responsible and for what the command will be responsible.

14. Course Offerings/Times/Class Size/Rehearsals

a. Special services course offerings in theater generally center around producing a play or a similar type of presentation.

b. Examples of other courses that utilize theatrical skills in classes are costuming, makeup, magic, clowning, and juggling. Class times and sizes of individual courses vary, depending on the limitations imposed by the instructor and the type of course offered.

c. The number of rehearsals for a play is largely dependent on whether or not music is involved. A non-musical production needs at least 17 to 20 periods of rehearsal time. Musical productions need double that amount to meet choreographic and musical demands. Most rehearsals take place during the evening with participants meeting for a large block of time, usually 2 to 14 hours.

d. With most shows, the final week of rehearsals requires meeting every night with extended rehearsal times. This need is best determined by the director based on what must be accomplished. Amateur performers should not be required to attend more rehearsals than necessary. A player with a brief appearance in Act II should not be required to attend all Act II rehearsals.

e. The number of persons involved in an actual performance is not limited to those who have a specific role in the production. Many others are needed for

backstage work, in costuming, makeup, lighting and set construction. Support personnel are also needed for publicity, box office, and house and stage managers. These individuals are an essential ingredient. Technical personnel are often scarce. Performers in amateur productions should also help as much as possible in the technical areas; e.g., making their own costumes, doing their own makeup.

15. Publicity

a. Publicity is one of most important elements in producing a successful play. Standard methods of publicizing a production include the following: free radio and television spots, press releases, pictures, posters and local marquee signs. Full acts or sections of the play can be performed for such groups as wives' clubs to help generate interest in the play.

b. Tickets are also an excellent way to publicize a production. These publicity tools are the first item to reach the audience. Tickets should be professional in quality and small enough to fit into a standard size wallet. Printed information on the ticket includes proper reference to place, date, time, and name of the play. Reserved seating also requires some reference to seat number and location. Make sure all this information is printed correctly to avoid possible confusion. Ushers are needed to help seat patrons if reserved seating is utilized. Consider using individuals who have proven to be trustworthy helpers for the command.

c. Another publicity tool that may become a lasting souvenir of the play is the program or handbill. The purpose of a program is to list cast members, the titles of songs, and names of characters who sing specific musical selections and act, scene and locale. It is suggested that extraneous information not be included in the program so that its main objective is met.

2002. THEATRICAL SKILLS AND SPECIFIC REQUIREMENTS

1. Outdoor Theater

a. Outdoor theater refers to the dramatization of literature in an open-air setting. A stage or bandshell is generally utilized for performances. This environmental change tends to reduce the formality often associated with theater and attracts audiences who wouldn't normally be exposed to the art.

b. The location of an outdoor theater should have pleasant surroundings. A park, school, churchyard or even a parking lot can be utilized if located away from major traffic noises and street lighting.

c. The performance area itself should be situated near a source of electricity so stage lighting and any sound equipment have the necessary power.

d. Acoustics are a major concern since voices are often lost outdoors. To prevent vocal strain and help solve this problem, a good sound system with plenty of microphones (four to six) is essential.

e. Temperature and weather are uncontrollable factors which need to be taken into consideration when planning an outdoor performance. Due to the electrical needs of lighting and sound equipment, it would be extremely dangerous to hold a performance in the rain. Rain dates should always be planned along with performance dates. Performances should also be planned only during a warm weather season.

f. One to four separate productions can be successfully produced during a 3-month period. The number of plays produced is largely dependent on the amount of funds available.

2. Puppetry and Puppet Theater

a. A standard classroom or gym is appropriate for use with puppet theater.

b. Puppet construction is more suited to indoor areas although a performance can take place in almost any setting. Due to glue, paper mache' and other materials used in puppet construction, the flooring should be some type of concrete or tile,

which can be easily cleaned. It is recommended that older clothing or smocks be worn by participants to prevent damage to clothing during this phase of the course.

c. The equipment utilized for puppet performances can be either portable or permanent. A simple stage can be constructed from a cardboard refrigerator carton. As the program continues to grow, a more permanent stage can be made from wood. Permanent stages need to be constructed for the specific type of puppet used.

d. Instructors for a course in puppetry need some background in crafts and/or theater. Widespread acceptance and interest in this art has given rise to courses in puppetry being taught at local community colleges. Qualified candidates should include at least one college level course in their credentials.

e. For younger participants, there should be one instructor for every six children. This ratio can go up as age level increases.

f. The amount of time necessary for completion of individual puppets is determined by the type of puppet constructed. Puppet crafting can usually be completed in two to three 1-hour sessions. Rehearsals for performances are then scheduled to meet at least once a week for 1 hour. Participants from pre-school to second grade need to rehearse for 2 to 3 weeks; students third grade and older meet from 6 to 7 weeks. The following is a list of appropriate puppet types for various age categories.

g. Pre-school to Second Grade

(1) Stick Puppets. A cardboard cutout mounted on a stick.

(2) Mouth Puppets. Made from socks with added features.

(3) Paper Bag Puppets. This type of puppet is usually not durable enough to withstand the amount of use it goes through for performance.

(4) Paper Mache'. Secured on milk cartons from muslin bodies.

(5) Styrofoam Ball. Used as a head with glued on features.

h. Grades 3 to 6. This age group can learn shadow puppetry in addition to handmade puppets. Puppets constructed by this group are more detailed because children are able to work with a larger variety of materials.

i. Grades 7 to Adult. This age category also builds many of the basic puppets utilizing new methods of crafting and different texturing. Simple marionettes made from styrofoam or wood can be a challenging construction project for this level.

3. Mime

a. An indoor space large enough for freedom of movement is necessary to learn and practice this art form. Mirrors are highly recommended; a dance room is ideal for teaching mime. Equipment needs are minimal as mime does not necessarily require costumes, props, stage or other extraneous equipment.

b. Basic mime techniques can be learned in 1- to 2-hour sessions meeting once a week for 6 weeks. Each class follows a simple format beginning with warmups and moving on to simple mime exercises. These include exercises such as slanted, partner work (as in the "mirror" or "marionette" exercise), small group team work, active and calming exercises. Make up technique is introduced in the fifth week.

c. It is suggested that the mime chosen for a performance have a program centered on one theme or subject. The program itself should be designed to appeal to the age level of the audience.

14. Juggling

a. Juggling is one of the few activities that can be done both in and outside with certain restrictions. If attempted outside, be aware that sun glare or wind can present problems. By juggling against the wind, its effect can be minimized.

b. An indoor area should have a high ceiling with sufficient lighting. Spotlights temporarily blind the juggler so they should not be used. A room with little or no furniture is ideal. Windows should be closed and protected from objects that are being juggled. The best indoor area for this activity is a gymnasium or a stage.

c. Very little equipment is needed when participating in this activity. Balls are used to learn basic skills. They are usually brightly colored to add special effects. Lacrosse balls and balls purchased in a pet store are solid and bounce well. Tennis balls can also be utilized for the first few lessons. Comfortable clothing should be worn with a short or tight-sleeved shirt. This type of attire allows the participant free movement when juggling. Course may be offered to any age level. Young children can participate as soon as they learn to throw and catch a ball.

d. Performance experience in juggling is the most important requirement when selecting an instructor. A beginning course usually starts by teaching simple stunts based on basic body orientation and position. The cascade is learned first with one ball and moved progressively up to four balls after a short period of time. This skill can then be combined with various body movements and positions. Additional stunts are also learned in progression, moving from simple to difficult, low energy to high energy, and from solo to partner work.

5. Magic

a. Instruction for this activity can take place in any setting inside or out. A portable stand or table is needed to meet the most basic equipment requirement. Additional props needed include a standard deck of cards, handkerchief and a few coins.

b. Practice is the most important element in developing skills in magic. A trick must be practiced many times by the student after the trick is demonstrated and explained. A 1- or 2-day workshop works best because of the amount of practice involved.

c. Performance is also necessary in choosing an instructor because stage presence is an important element in performing magic. Participants begin by learning basic sleight-of-hand tricks (using cards) coins and balls. Once these tricks are mastered, students then move on to apparatus magic utilizing handkerchiefs, ropes and rings.

6. Clowning

a. Room size for a class in clowning must be large enough to allow creative movement by all participants. A room without furniture is best. If juggling and tumbling are involved a gym is recommended. Since clown makeup tends to be quite messy, a washable tile or cement flooring is recommended.

b. There are no specific equipment requirements for clowning; however, supplies are needed to create a character. Clown makeup can be purchased for a reasonable rate in most novelty and theatrical supply stores. Clown white is less expensive if purchased in a 16- or 32-ounce tin. Other makeup needed includes grease paint, eye-brow pencils, baby powder, brush, mirror, paper towels, cotton swabs, paint brushes, and cold cream. A shaving brush is often the best buy for applying powder to the face. Baby oil is less expensive and can be used in place of cold cream. A clown nose holds best when attached with toupee tape.

c. The most unique clown costumes are those made from odds and ends collected at home rather than a ready-made suit. Thrift shops are a gold mine for anyone wishing to make a costume. Clown costumes are normally multi-piece, baggy and oversized outfits. The basic garment can be made from a pajama pattern adding collar, cuffs, dickies, patches, pockets, suspenders, and anything else that strikes the imagination. Shirts, shorts, tights, gloves, socks, and hats add special touches to a costume.

d. Props are not always necessary; however, they often add an extra bit of humor to any clown act. Props can be man made or purchased from any novelty or magic shop. Various types of props include the following:

(1) Ordinary Objects such as a chair, hammock, hat, rope, broom, etc.

(2) Constructed Objects such as a collapsible chair, bucket of confetti, over-sized boxing gloves, etc.

(3) Ready-made Objects such as handcuffs, rubber chicken, plastic thumb, wilted flower, etc.

e. Clown workshops and courses are presently being taught in many community colleges and local universities. Potential instructors for a program may be individuals who either taught or took such a course, or professional clowns who have graduated from clown college.

f. A clown should start to develop a unique and unusual character from the beginning. It is not enough to simply dress as a clown; one must also act out the character as well. A basic clowning class seems to work best when scheduled for one 2-hour session a week for 8 weeks. One instructor for every 10 students is a comfortable ratio.

g. From the start, students should begin to develop unique gestures and movements to create their own character. A repertoire of bits, sketches and other routines are then created once a character is established. A good clown goes beyond basic clowning to develop skills in other areas such as juggling, acrobatics, dancing, ballooning, magic, puppetry and mime. These skills can add an extra advantage to any clown's entertainment capabilities.

7. Acting/Improvisation/Creative Dramatics

a. Since many people have the desire to audition for community theater productions, but don't have the talents or skills in order to be cast, course offerings in basic acting, improvisation, and creative dramatics should be offered. As with any course, appropriate class offerings should be divided amongst age groups.

(1) Creative dramatics is usually offered for younger age groups; i.e., 3 to 5 years, 6 to 9 years. Creative dramatics employs many of the techniques used in more advanced levels but with less emphasis on the perfecting of skills. Being able to create a skit from a given situation, inanimate and animate imitation skills, and imagination are the basic skills learned in such a class.

(2) Improvisation can be offered for ages 10 through adult. Improvisation demands a creative mind, glib tongue, and flexible body as scenes, situations and characters are created on the spot. A good game to use in class is Freeze! In the game of Freeze two people start by creating a situation. At anytime after the scene has been created, a class member yells "Freeze!" The two people from the scene freeze their action immediately. The person who yelled freeze then goes up, taps one of the characters and changes places with him; e.g., if the person tapped is doing a push-up, the new person must assume that position. The scene then resumes, hopefully, with a different situation and characterizations.

(3) Acting techniques are not limited to a particular age group, although these classes work best with those over the age of 22. An acting class can be designed in a variety of ways, as long as it covers the essential elements of voice, characterization, movement and scene study (how to approach a script). In each of these areas, the stimulus, reaction, realization, and response must be learned. These classes can be set up as 8-week sessions that meet for 2 hours each class meeting or as workshops meeting for 2-hour sessions in each area. Once a person has participated in a class, the ability to perform on stage comes more readily.

b. Each of these courses should be scheduled in a space that allows room for movement and, preferably, is carpeted. Equipment needs are minimal to nil. Props for scenes can be brought in by participants or extraneous items lying around the building can be used.

8. Miscellaneous

a. As an alternative to traditional theater class offerings, especially if there are space limitations, consider holding a play reading and discussion group, a

theater appreciation class, script writing, or an oral interpretation class. The room size needed is dependent upon maximum class size. Tables, chairs, good lighting, and a blackboard with chalk and eraser are the only facility needs.

b. If facilities, equipment, and instructors are available, unique program ideas such as writing and performing a show for radio or public access cable TV are very realistic and attainable goals. Though these are not traditional theater classes, they do employ many of the same techniques.

c. After a theater program has developed a good following, more technical classes can be offered in set design and construction, costume design and make up techniques.

d. Those who are involved with programming for children should know the "official" definition of children's theater, which is "a play produced for children performed by adults." Most leisure service agencies are involved with productions performed by children rather than plays performed for children. In hiring a director for a children's production, make sure he is aware what age group is performing.

2003. SOME HELPFUL HINTS TO CONSIDER FOR A THEATER PRODUCTION

1. When budgeting for a major theater production, don't forget the essentials of royalties, costuming, props, makeup, sets, tickets, and publicity costs as well as directors' and technical personnel salaries.
2. Make sure all performers are aware of the time commitment involved; i.e., rehearsals, production week, and performances. Also, if the cast is expected to help with the production in any other way; i.e., set construction, makeup or costuming, let them know up front.
3. To keep set construction costs down, use imaginative, yet functional sets. The play is not that good if the set outshines the performance.
4. Hire people who know their job. Professionals, theater and music graduates, know the time commitment and polish that is needed to pull a production together.

2004. SCHEDULING. Scheduling is an important part of any production. These sample schedules give estimated time lines.

1. Director's Schedule

Also Choreographer's and Musical Director's

Casting auditions begun	(38)*
Casting completed	(31)
Rehearsal Schedule Planned	(31)
Rehearsal Begun	(30)
Act 1 blocked	(25)
Act 2 blocked	(20)
Act 3 blocked	(15)
1st Run-through	(14)

2. Stage Manager's Schedule

This schedule follows that of the Director with the following additions

Stage crew recruited	(31)
Ground plan chalked in rehearsal hall	(30)
Prompt-book assembled	(35)
Address and phone list compiled, cast and crew	(31)

*Appropriate number of days before performance.

Dressing rooms assigned	(7)
Timing checked (per table below)	
Prop, costume, lighting, sound plots checked with designer and incorporated into prompt book	(14)

3. Producer's Schedule

<u>Theater</u> rental arranged	(48)
House staff engaged	(15)
Ushers, ticket-takers, cleaners	
Head Usher's list of emergency phone numbers, police, fire, ambulance, etc.	
Rehearsal space arranged	(42)
<u>Play</u> performing rights obtained	(48)
Script of part copies on hand	(40)
<u>Production Staff</u> assigned	(42)
Director, Scene Designer, lighting Designer, Stage Manager, other stage technicians, Musical Director	
Choreographer, Box Office Treasurer, Publicity Director, Business Manager, Theater Party Director	
<u>Billing</u> of players established	(31)
<u>Pre-Opening</u> details:	
Admission prices set	(42)
Tickets ordered	(38)
All costs budgeted	(45)
Theater party promotion begun	(42)
<u>After Closing</u> Details:	
Move theater's paraphernalia to storage	
Return rented and borrowed paraphernalia	
Pay all bills	
Draw up financial statement	
Letters of thanks	

4. Scene Designer's (Tech. Director) Schedule

Scenery	
Ground plans checked with Director	(35)*
All drawings completed	(32)
Warehouse checked for usables	(30)
Construction begun	(29)
Other scenery ordered from outside	(29)
Scenery hung on stage	(5)
Technical rehearsals, scenery, props, lights, sound	
<u>Props and Set Decoration:</u>	
Prop plot combined	(30)
Warehouse check for usables	(30)
Search begun for loans	(28)
Building of home-mades begun	(26)
Orders sent for rentals or purchases	(26)
Miscellaneous set decoration	(26)
Checkups: All dress rehearsals, preview	
Move theater's paraphernalia to storage	
Return rented and borrowed paraphernalia	

5. Box Office/Treasurer's Schedule

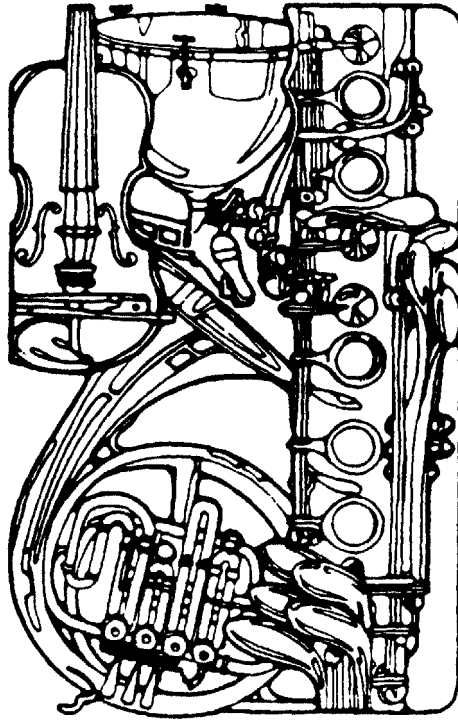
Lighting plot compiled	(30)
Warehouse checked for usables	(30)

*Appropriate number of days before performance.

Orders sent for newly-needed rentals or purchases	(15)
Sound equipment on hand	(10)
Sound tapes or records on hand	(5)
Lighting and sound equipment installed	
Checkups: All dress rehearsals, previews	
Move theater paraphernalia to storage	
Return rented and borrowed paraphernalia	

6. Costume Designer's Schedule

Cast measurements taken	(30)
Costume plot compiled	(35)
Designs completed	(32)
Wardrobe checked for usables	(29)
Orders sent for rentals and purchases	(28)
Loans arranged	(25)
Execution of home-mades begun	(25)
First fitting	(28)
Second fitting	(14)
Dress parade	(7)
Accessories obtained	(21)



MUSIC

ARTS AND CRAFTS HANDBOOK

CHAPTER 3

MUSIC

	<u>PARAGRAPH</u>	<u>PAGE</u>
Introduction.....	3000	3-3
Suggestions for Beginning and Maintaining a Program of Music Instruction and Per- formance.....	3001	3-3
Helpful Hints to Consider for a Music Program.....	3002	3-7

CHAPTER 3

MUSIC

3000. INTRODUCTION

1. The intrinsic benefits of music are significant for an individual's leisure that can be traced back to the philosophies of ancient Greece. Aristotle considered true leisure as a particular state of mind rather than our present commonly held belief of leisure as a segment of time. He felt that no external force could cause this state of mind. Using this criteria, he considered music and thinking as the only activities possible during leisure.

2. Music today continues to meet certain intrinsic needs for individuals as a recreational activity. It is one of the few forms of recreation that can be enjoyed for an entire lifetime. Many professional and amateur musicians continue to play and perform well into their later years. The poet Carl Sandburg enjoyed singing and playing his guitar until the final year of his life. A person's ability to sing or play has few limitations and can continue as a recreational activity for many years.

3. Promoting music as an integral part of recreation programming can offer those who participate personal satisfaction, pleasure and creative enrichment. Consider those moments when a favorite song you've recently heard comes to mind and it's almost impossible not to hum, whistle or even sing a few bars. Or consider times when you've performed or listened to music and felt a part of something that transcends everyday problems and concerns. It is precisely that spirit, the spontaneous or structured expression of personal feelings and emotions, that the special services officer can bring to a community through a well-rounded program of music activities.

3001. SUGGESTIONS FOR BEGINNING AND MAINTAINING A PROGRAM OF MUSIC INSTRUCTION AND PERFORMANCE

1. Each individual associated with a music program must develop an understanding and awareness of the technical needs of the musicians that participate in these programs. Keep in mind that every performer, whether amateur or professional, has the natural desire to do his/her very best. Conditions such as improper space, poor acoustics and inadequate equipment prevent this from occurring. It is the responsibility of the recreation supervisor to understand and meet the technical needs of a music program to ensure its success.

2. When establishing a recreational music program in your community, consider developing an advisory committee made up of capable, reliable and respected musicians who live in the area. If this presents a problem, contact the nearest college or university for assistance.

3. A good, strong, successful music program doesn't come about by chance. If quality musicians or instructors are chosen for the program it has a better chance of survival. A successful program is directly dependent upon how well the agency supervisor manages, markets, promotes, organizes and offers technical assistance.

4. Spatial Requirements

a. A program centered around musical instruction has fewer spatial requirements than one based on music performance. A program of music instruction often needs indoor space only large enough to accommodate those enrolled in the class.

b. There are two types of instructional situations and each has specific requirements for room size:

(1) A studio class teaches individuals or small groups the basic fundamentals of a particular instrument. A regular-sized classroom is adequate for this type of class.

(2) An ensemble such as a band, orchestra or choir often needs more space than a studio class. A specially designed room, often two or three times the size of

a regular classroom, is needed for an ensemble rehearsal. When in doubt, always contact the director of the ensemble to determine if that person approves of your selection or can offer suggestions for a different location.

c. There are additional considerations which need to be addressed when choosing a site for instruction in music. Both studio and ensemble groups require a room that has been adequately soundproofed. Soundproofing not only contains the sound inside the room, it also prevents unwanted sounds from entering the room. Proper lighting is necessary so that printed sheet music may be read without strain. If instruments are furnished by special services, storage and security also need to be considered.

d. Proper storage of equipment guarantees long life with little service required for expensive musical instruments. Make a point to consult with band, orchestra and choral directors employed in the local school or with the Marine Band. They provide valuable information concerning the types of storage available, sizes needed for a variety of musical instruments and equipment normally used in teaching situations. Elaborate and luxurious storage cabinets are not always necessary.

e. Variables, which need to be considered when buying cabinets, are durability and adequate control of moisture and/or dryness. Instruments made of wood can easily crack if too dry while too much moisture can ruin pads, strings and other instrument parts. Once again, discuss the situation with local music directors or commercial dealers to determine the best means of climate control.

f. Security is another matter which needs to be looked into seriously. Often people cannot contain the impulse to play an open piano or unattended instruments. If under lock and key, when not used, the chances for theft or damage to expensive instruments can be minimized. It is strongly suggested that locks be purchased and placed on storage spaces and free-standing instruments.

g. Spatial requirements in a performance situation are similar to those which are essential to an instructional setting, but there are additional demands which require careful attention. The first decision which needs to be made is where the concert will take place. Both indoor and outdoor areas can be utilized for a musical performance.

h. An indoor concert may be held in a variety of settings. School auditoriums, theaters, gymnasiums, churches, store fronts, libraries or even aircraft hangars can be excellent sites to consider for an indoor concert. Outdoor areas may include an amphitheatre, stagemobile, pavilion, bandstand, hillside or grassy area. Whatever setting is used, pay careful attention to the demands of size, accessibility, availability of electrical power, acoustics, and performing area.

i. It is important to select the proper performance site for a specific group and the specific type of performance. If a small ensemble (4 to 6 musicians) is performing it may be inappropriate to use a large amphitheatre or auditorium. The performers could be lost on stage and the audience, if small, would be scattered throughout the seating area. The intimacy necessary for this specific type of performance would be lost.

j. In contrast, a larger ensemble requires a much larger performing site. It is suggested that a thorough survey be conducted to determine all the sites within a particular community that would be appropriate for a musical presentation.

k. When choosing a site for a performance it is also necessary to consider accessibility for both performers and the audience. Musicians need an area near the stage for unloading equipment and instruments. This area should have easy accessibility to a main road or parking area. The audience requires easy access to the site with adequate washrooms and parking facilities nearby. Electrical outlets also need to be available for any electrical needs of the group.

l. The acoustics of a particular site can enhance or destroy the quality of a performance. Acoustics is the science of sound and it deals with all aspects of sound production, transmission, reception, and effect. Sound is often lost outdoors because there are no walls to channel the sound waves back to the audience. In addition, musicians often have to compete with variable weather conditions and outdoor sounds from planes, cars and motorcycles. It is for these reasons that many

performers prefer an indoor site even though many such sites suffer from poor acoustical design.

m. A "live" area often has too much reverberation of sound. In a live area, the sound bounces from wall to wall and may even prevent the musicians from hearing what they are playing at the moment. A "dead" area has little or no reverberation. The sound is "lost" and many members of the audience have difficulty hearing the performance.

n. The ideal site has moderate acoustical qualities. If such a site is unavailable, a live area is preferred over a dead one.

o. The three major types of performing areas for a musical performance are similar to the stage areas used in theater.

(1) The proscenium stage is designed to be viewed only from the front. This stage area is separated completely from the audience through the use of a proscenium arch and a curtain.

(2) An open stage has seating arranged around two or three sides of a raised platform that extends into the seating area.

(3) A theater-in-the-round is usually surrounded by the seating area. No curtain is used for an open stage or theater-in-the-round.

p. The recommended size for a permanent stage is 25 by 35 feet. If no stage area is available, portable risers or a makeshift wood floor made from plywood can do the trick. For a small ensemble performance, a stage may be unnecessary.

q. Restrooms, dressing rooms, or a lounge and rest area are additional space areas that should be located near the stage.

5. Equipment

a. The essential equipment required for an instructional class in music can either be purchased by the command, borrowed, rented or obtained by the participants. The individual philosophy or policy of the command usually determines which items are to be purchased. The specific supplies needed for a music class are discussed in greater detail below.

b. Chairs are the most basic equipment requirement of any instructional class in music. Posture is such an important aspect of sound production for both instrumentalists and vocalists that the proper seating equipment should not be overlooked. The suitable chair is designed with a straight back and flat seat. There should be enough chairs available to seat each member of the class or ensemble.

c. Music stands or racks are also important equipment items that must be available. Almost all instruments require the use of both hands; thus, stands are essential to hold the printed music.

d. As the program becomes more advanced and sophisticated, the command may want to consider furnishing musical instruments. As mentioned earlier, this large financial endeavor is determined by the policy set down by the commander. A great deal of communication between the director and special services officer is required if the command chooses to purchase individual instruments. Students with command instruments should be encouraged to purchase their own as they get progressively better. A user fee for instruments should be charged to offset the cost to the command.

e. Musical instruments purchased by the command also need to be stored and secured. Be sure to understand climate control limitations and idiosyncracies for each instrument that is stored.

f. There are a variety of additional equipment items that are needed by the director or instructor during any given music class. A blackboard with chalk and erasers is needed to communicate ideas quickly and efficiently. A chalkholder with space for five pieces of chalk that is primarily used to draw a musical staff is also suggested. Many of the instructional methods that are currently popular utilize

a record player, tape deck or filmstrip projector. For this reason, audio-visual equipment should be available.

g. The printed music used for an ensemble rehearsal needs to be purchased, rented or borrowed from some source. It is the responsibility of the director to decide what specific pieces are rehearsed.

h. A piano is necessary to handle an assortment of situations that arise during a class. Many of the items described above also are needed for a performance situation.

i. Instruments, chairs, stands and a piano are all important equipment items which can often be taken directly from the classroom itself. Additional accessories needed for a performance include a podium (soapbox), lights and public address system. A good public address system is primarily important for an outdoor concert since most groups do not provide their own equipment and the sound may be lost. Lighting should be adequate enough for performers to be seen if evening concerts are planned outdoors. A podium is usually used to elevate the director high enough to be seen by the musicians. Risers elevate the performers so they may be seen by the audience.

6. Program Leadership

a. To ensure the success of any music program it is important to hire a qualified individual to lead a class or ensemble. An instructional class usually requires an individual with a music degree, and with previous instructional and performance experience on the instrument being taught. If a qualified person is unavailable, hire a candidate with previous teaching experience and good strong credentials. Be careful when hiring an instructor for this position. Many fine performers are often unable to teach the most basic fundamentals to beginners.

b. It is very important to rely heavily on the candidates' previous teaching experience. It is also important for an ensemble director to have previous experience in directing a group of musicians. A candidate for this position should be an individual with a music degree and thorough training in music theory, music history, aural perception and conducting.

c. Most professionals hold membership in the Music Educators' National Conference (MENC) or, more specifically, the American Choral Directors' Association (ACDA) or the American School Band Directors Association (ASBDA).

d. A trained musician with a thorough knowledge of music can mold an ensemble into a fine performing organization. Use the experience and resources of local music teachers as well as band, orchestra and choral directors to develop an appropriate program.

7. Course Offerings/Times/Class Size

a. Instructional class and ensemble rehearsal settings were the two major types of teaching situations mentioned earlier. Any instruments can be taught to individuals or groups through an instructional class. Lessons in guitar and piano are the most common courses sponsored by local recreation agencies.

b. Participants are usually classified by level of ability and assigned accordingly to classes. The beginning students usually, but not always, start as a group during the first session. In future sessions, students move to individualized instruction. Classes normally meet once a week for an hour during an 8-week session. Class size is generally determined by many factors including limitations set by the instructor, music, materials and available instruments.

c. The three major types of rehearsal ensembles are bands, orchestras and choirs. Ensemble size may vary depending upon community interest and the professional desires of the director. Small ensembles such as jazz bands, string quartets and madrigal groups usually specialize in a particular style of music. Larger groups generally rehearse music from many different periods and styles. Groups normally meet up to two times a week for a 1- to 2-hour rehearsal.

d. Performances generally are given by the ensemble throughout the year. The number of performances is determined by the personal philosophy of the director. With an adult group, it is possible to schedule once a week performances. Ensembles normally rehearse for a 3- to 9-month season with additional performances extending beyond the end of a season. Class size is determined by the focus of the ensemble. As few as four members can participate. Many times ensembles may exceed 100 members.

e. The type of performances sponsored by a command are dependent on the type of community that is being served. Concert styles include pop/rock, jazz, choral groups, big bands, symphonies, and soloists (i.e.; pianists, guitarists, etc.). These groups may be from the local community, or they may be known statewide or nationally.

f. It is very important to know the musical tastes of a community before contracting a specific type of group. The economic condition, educational level and general type of worker in the community are variables which have a strong impact on the kind of concert that is well received.

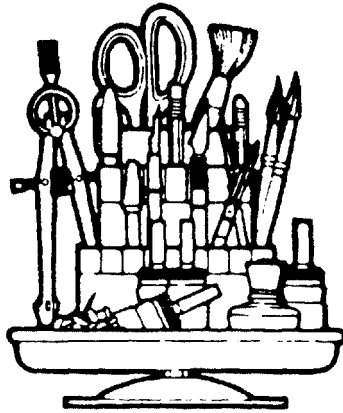
8. Fees. When budgeting for an instructional program be sure to include music, instruments, and equipment such as music stands and storage cabinets. Consider paying the director a flat fee for the season rather than an hourly wage. If you do pay an hourly wage, include preparation time, rehearsals, and performances.

3002. HELPFUL HINTS TO CONSIDER FOR A MUSIC PROGRAM

1. If purchasing used musical instruments, look through the ads of trade journals and local papers. Quite often nearly new instruments can be purchased for a fraction of the original cost. When renting instruments, try to contract with a local music store if possible. Stores quite often will arrange discounts or rental purchase agreements for students.

2. Hiring a qualified instructor is a necessity. If you don't feel comfortable in interviewing prospective candidates, request assistance from local school music teachers, or members of the Marine Corps band program. The teacher should have a background in music history, theory, and teaching methods. It must be understood by the prospective candidates, however, that the instruction does take place in a recreational setting. A good performer is not necessarily a good instructor.

3. When sponsoring a high quality, professional music performance, make sure all local music clubs and organizations are aware of it. (Don't forget church choirs and high school music organizations when publicizing.)



VISUAL ARTS

ARTS AND CRAFTS HANDBOOK

CHAPTER 4

VISUAL ARTS

	<u>PARAGRAPH</u>	<u>PAGE</u>
Introduction.....	4000	4-3
Suggestions for Beginning and Maintaining a Program in Visual Arts.....	4001	4-3
Specific Requirements of Various Visual Art Forms.....	4002	4-4

CHAPTER 4

VISUAL ARTS

4000. INTRODUCTION

1. Since the beginning of time, visual art has been an inherent part of life as a form of decoration, communication and self-expression. The expression of art through a visual medium undoubtedly touches more lives through painting, sculpture, movies, photography, fashion design and a host of other commercial sources than any other form of art. We are constantly being faced with ideas being graphically expressed no matter where we go. People are art consumers on a daily basis without even knowing it. Leisure professionals have an excellent opportunity to provide the means by which the public can become knowledgeable art consumers as well as active participants in a creative process.

2. Fine art and craft classes offer individuals of all ages an outlet for the productive use of time and an opportunity for positive self-expression. The young and old, the lookers, the buyers, and the artists themselves, all join at art fairs and festivals to share an appreciation of talent, imagination and creativity.

3. Recreational professionals can take the art to people with classes and outdoor activities or take the people to the art through museum and gallery tours. In either case, recreators are in the enviable position of increasing aesthetic awareness and enabling patrons to see and enjoy life more fully.

4. Involvement in the visual arts requires an investment of both time and money, but the outcome can sometimes be priceless. The visual arts are neither elite nor limited to those with recognized talents. Everyone can participate in the creation and/or appreciation of a visual art form. Visual arts are for all people and recreation professionals can truly enrich the lives of others by offering a variety of programs in this area.

4001. SUGGESTIONS FOR BEGINNING AND MAINTAINING A PROGRAM IN THE VISUAL ARTS1. Spatial Requirements

a. The specific visual art forms being offered by a command generally determine the necessary spatial requirements. A course in ceramic arts, for example, requires more space than one in crochet. With such specialized needs for specific offerings, it is difficult to generalize about special requirements. There are, however, certain similarities in the spatial needs between many of the various art forms.

b. The room utilized for a class should be designed specifically for the art form being offered. Room size should be large enough to accommodate all participants and any required equipment. Tables with chairs or stools take up a great deal of space. Storage space must be available to preserve any unfinished projects. Different types of art work require different kinds of storage areas.

c. The ideal room also has an area set aside for the display of finished projects. Bulletin boards and other types of display panels are satisfactory for exhibiting most two-dimensional objects. A display case is needed for three-dimensional work.

d. It is also important to understand lighting requirements for these areas and the room in general. Many artists prefer medium light as close to natural light as possible to prevent any unwanted shadows or glare.

e. The maintenance of floors and other areas of the room is another important aspect to be considered. Many visual art forms utilize chemical materials which can cause damage to carpeting or tile flooring. Understanding the limitations of different flooring types in this setting prevents many maintenance problems.

f. If an art room is not available, cooperative programs could be worked out with senior citizen centers, public library activity rooms and art councils.

2. Equipment. Equipment needs are described in more detail under the specific programs.

3. Program Leadership

a. Be sure to check previous teaching experience and training when hiring an individual to instruct a visual arts course. It is also highly suggested that the candidate have previous teaching experience in the particular art form being taught. Request to see works done by the artist. Artists may bring the original piece or slides taken of the work. The key to any successful arts program lies in highly qualified and experienced artists to head the classes. If qualified candidates are hard to find, consider local school, college and university art departments to find the proper individuals.

b. Craft courses can often be offered in cooperation with local craft stores utilizing personnel from the store as instructors. Additional craft instructors can usually be found by placing an ad in the local newspaper.

4. Course Offerings/Times/Class Size. A large variety of courses can be offered in a visual arts program. Instructional offerings may include classes in ceramics, drawing, painting, sculpture, and the various types of folk arts and crafts, knitting, stained glass, quilting, wood carving, etc. Each type of class offered has specific limitations on meeting times and class size. Refer to the next section of this Manual where specific limitations are discussed in greater detail.

4002. SPECIFIC REQUIREMENTS OF VARIOUS VISUAL ART FORMS

1. Visual Art Presentations

a. Recreation agencies at all levels of arts programming are called upon from time to time to make a decision as to whether or not the agency would sponsor a visual arts presentation. When contemplating what is involved in such an endeavor, consider the type and size of wall and floor space available, the means of displaying art pieces, exhibit security, temperature control, lighting factors, and contracting individual artists. The initial amount of work required to put a display together depends on the amount of commitment from the community to the arts and the available budget.

b. The first decision to be made is determining where the presentation is to be displayed. Once the site is chosen, decide if the space will always be used exclusively for exhibits.

c. No matter what type of space is utilized, specific lighting requirements need to be met. Lighting is a very important factor in a visual arts presentation. Artists involved in indoor presentations prefer track lighting which is the method used by most professional galleries. This system consists of a spotlight type fixture that is adjusted by sliding along a ceiling track. These spotlights are flexible enough to be directed at individual works of art. Track lighting can be installed rather economically, but it is not essential if the money is unavailable. Any other type of indoor lighting should be checked by the artist to determine if it is appropriate.

d. The value of an outdoor visual arts presentation is highly questionable. Artists rarely consent to having their work displayed in direct sunlight. Inappropriate glare, fading and other damaging effects can occur to pieces of art work left in the sun. If an outdoor setting must be used, find an area that is extremely well shaded. An indoor area is highly recommended over any outdoor site.

e. White walls are preferred when displaying works of art indoors. If the area used is to be maintained as a permanent gallery, consider covering the walls with burlap or canvas that can be stretched and painted white. This provides an excellent wall covering acceptable to most artists. If the area is a multi-use room where art work is displayed occasionally, consider the use of movable walls or partitions. Movable partitions can be constructed of plywood, masonite or peg board. They also should be painted white. Movable walls are especially appropriate for dividing space and displaying multiple exhibits.

f. There are various styles of wall hanging materials appropriate for a visual arts presentation. The most flexible and least damaging are adjustable metal hangers that can be hooked over a wall molding or permanently attached to the wall near the ceiling. These hangers are best suited for a multi-purpose room. Hooks can also be placed on wires hung from the molding. These hooks can be raised or lowered to the desired height. Each wire should be able to hold a maximum of 20 pounds. The most common type of wall hanging material is a nail. If utilized, be aware that the wall will need to be refinished when it starts to show extended wear. All art pieces hung on the wall should be at eye level approximately 64 to 68 inches from the floor to the center of the object. Pedestals can be used for displaying three-dimensional objects. It is important that pedestals be sturdy and well-balanced. They should also be white in color and at least 3 feet high. Another nice touch is the use of plexiglass covers to fit over a sculpture piece that is displayed. This protects the art work, especially if it is displayed in an area with a high degree of usage.

g. An even temperature should be maintained in the room or area used for the display. A low level of humidity should be maintained in the area.

h. Another concern of all artists is security for their art work while on display. Some type of security should always be offered for the display area. Consider having an attendant or receptionist on duty at all times while the area is available to patrons. Check to determine if the area is already protected by a burglar alarm. Finally, decide how the display is to be protected during the evening hours.

i. Many artists feel that a contract is not always necessary for a visual arts presentation. To protect your interests and clear up any questions that may arise, a contract is essential. A contract should always include the following information:

- (1) Name of the artist
- (2) Number of pieces being exhibited
- (3) Length of show and the specific dates
- (4) Responsibility for hanging and taking down the show
- (5) Responsibility for any publicity costs on the show
- (6) Party responsible for damage or theft to the art work
- (7) A statement on whether or not an opening is held for the show

(8) If an opening is held, a statement as to who pays the cost for food and beverages

j. The contract should be signed and dated by the command representative and the artist, and each party should receive a copy.

k. A file should be kept on all artists contracted which includes a resume, contract, and possible slide show of their past work.

l. Exhibits are usually scheduled on a monthly basis although they may be scheduled in bi-weekly or bi-monthly periods. Scheduling should be completed at least 2 months in advance so that any conflicts which may arise between the command and the artist do not delay the show.

m. When scheduling a particular artist, request to see examples of his/her work either from a portfolio or slides.

n. Special consideration should be given to the subject matter of the work and it should be determined if the work is appropriate for the community. The philosophy of the command scheduling the artist determines the commission or fee charged to any work purchased while on display at the facility. Any expected fee or information about commissions must be included in the contractual agreement signed by the artist. Most professional galleries require a 50 percent commission on all works

sold. Since that is their business, it is accepted by most artists. It is recommended that a percentage less than this amount be established by special services.

2. Sculpture

a. Sculpture as an art form deals primarily with the expression of three-dimensional designs. Through sculpture, the participant is offered an excellent avenue of self-expression which requires craftsmanship and allows for the creative release of feelings and ideas. Unique and interesting visual effects can be created by beginning and experienced artists. Almost anything that is solid clay, soap, plastic, stone, wood, plasticene, ivory, plaster of paris, etc., can be used as the medium for a work of sculpture.

b. Modeling and carving are the two methods of this art form which are discussed in this Handbook.

c. In modeling, the artist works by adding material to form the object. In other words, the person creates from inside to outside by adding layers of a particular substance. Plasticene, clay, and plaster of paris are the materials most commonly used in modeling. If clay is used, the process is not finished until the object is either cast or fired. Carving requires the cutting away of material from the outside. Surplus material is removed until the actual sculpture is formed. Hard or soft wood, stone, soap, plastics, ivory, and salt blocks are generally used for carving. A great deal of storage space is necessary in any room which will be used for sculpting. In addition, there should also be enough room for large tables and high stools. The room must also be easy to sweep because most of the materials used produce either dust or shavings.

d. A few basic tools are necessary to begin a sculpting program. The best tool for modeling is the artist's own hands. Additional tools include the following: a wooden modeling tool, minarette (a steel retouching tool), a boxwood modeling tool with brass wire, calipers and a rotating tabletop or floor stand. A straight edge chisel, curved gouge, rasp file, saw, mallet, and cabinet scraper are the tools regularly used for carving.

e. Additional materials required for the class are determined by the type of media utilized to create the sculpture. Listed below are the specific types of media used in modeling:

(1) Clay. The advantage of clay is that it is a cheap, adaptable and plentiful medium. There are three types of clay used for sculpture:

(a) White Clay. This clay is light gray, but when hard, it turns white. This is an excellent medium for casting.

(b) Red Clay. This clay is either dark brown or orange. It changes to a light red when dry and is also good for casting.

(c) Terra-cotta. This clay is red throughout the process and requires firing.

(2) Plastic. This oil based medium does not harden or dry out, and it can be reusable. Plasticene is sold in 1- to 5-pound cakes at approximately \$1.00 per pound.

(3) Plaster of Paris. This medium hardens quickly when mixed with water. Coats of plaster are placed on an armature, layer by layer, until the sculptured form is produced. Plaster of paris is an inexpensive medium.

f. Additional materials for carving are as follows:

(1) Plaster of Paris. A block is formed from the plaster which is then carved out. Plaster blocks are sold in 5-, 10-, and 25-pound sizes.

(2) Wood. Hardwoods such as walnut, mahogany and oak are excellent for fine work. Pine and other soft woods are good for whittling. Consider acquiring wood blocks from trees cut down by the facility engineers at your base.

(3) Stone. Bluestone, limestone, granite, marble and sandstone are generally used. This medium is often very expensive.

(4) Soap. This inexpensive medium is excellent for young children.

(5) Ivory and salt blocks are also used extensively in carving.

g. Another piece of equipment used in modeling is the armature. An armature is any shape that gives firm support to handle the weight of the medium and the stress of modeling. A piece of sculpture, in itself an armature, often resembles the form to be created. Armatures may be purchased in art stores or made in the studio. Art store prices depend on armature size.

h. Class size should be limited to eight participants in order to provide each person the attention necessary in this type of class.

i. Adult programs should meet for 2 hours once a week. The ideal children's class is one that changes the medium every 2 weeks.

j. Soap carving, plaster carving, plaster modeling, and clay modeling are examples of the media which can be used. Due to the attention span of children, classes should be an hour in length with an additional 15 minutes required for preparation and cleanup.

2. Drawing and Painting

a. The visual arts of drawing and painting are expressed in a two-dimensional form created from imaginative or concrete subjects. Each drawing and painting provides the potential opportunity for self-expression and fine motor development.

b. At an early age, children begin to practice these mediums through finger painting, scribbling and coloring. As they grow older, people are exposed to these art forms in a variety of ways, primarily through the schools. Special services can be an invaluable resource to promote these art forms in the community. This type of atmosphere can offer a new chance for many artists who have not continued to grow, and also, give the beginner a chance to experience the benefits of painting and drawing. The myth that painting and drawing can only be done by a talented few may be dispelled with the right programs and publicity. Everyone has the ability to draw and paint.

c. When drawing, the artist chooses a subject by forming images in the mind or by viewing concrete subject matters to sketch. Charcoal, pencil, crayolas and ink are the materials generally used. Each medium creates a different effect which expands the possibilities for self-expression.

d. Painting is similar to drawing in that the artist formulates an idea and either paints directly or sketches the idea onto the canvas. Oils, acrylic, water color, tempera, and fingerpaint are the mediums normally used.

e. Not only does the medium itself create different effects, the tool used can also offer unlimited possibilities in expression. Almost any "tool" can be used, including brushes, rollers, sponges, felt or a ball.

f. Since equipment is portable for these art forms, the main facility concerns are to have available the proper lighting and space for each artist to work. Even though facility needs are flexible, the artist must have a good solid surface from which to work. An easel offers the artist the correct leverage and type of surface necessary for drawing and painting. Table, floor, and singular desk models are the various types of easels available. Program needs just be considered when purchasing a specific type of easel.

g. Comfortable chairs with straight backs are the most practical style for drawing or painting class.

h. The protection of individual projects is also very important. Drying racks and protective storage areas are necessary for this type of program. Completed projects should be placed in a display case if one is available.

i. The most important element of any successful art program is the instructor. Program success is largely dependent upon this person's ability and professional attitude. In drawing or painting, the instructor acts as a resource person offering personal attention to each participant. The instructor should not set standards or narrow limits on a particular project. The main function of the instructor is to create an environment which enhances creativity and offers participants an opportunity to grow and develop as artists.

j. A diverse area of the community can be attracted to the arts with creative programming. Changing the facility site, mediums, subject matter, or the program philosophy can stir the interests of many people. Some people need more technical direction, while others need room to create. The possibilities are limitless; listed below are a few variations:

(1) Painting

- (a) Acrylic painting
- (b) China plate painting
- (c) Oil painting
- (d) Watercolor painting
- (e) Japanese brush
- (f) Finger painting
- (g) Landscape

(2) Drawing

- (a) Charcoal drawing
- (b) On location drawing
- (c) Nature drawing
- (d) Nude drawing
- (e) Cartooning
- (f) Basic technique (line, shape, volume)
- (g) Book illustration
- (h) Portrait

k. Programs can be developed for all ages, interests and areas. Early exposure to the different forms of art is a very positive step for the command as well as the student. "Moms and Tots" programming is a new and popular area of classes. These programs are unstructured and allow the freedom to express ideas creatively. A positive unpressured experience in art at an early age allows for continual growth and development throughout adulthood. These programs can be run in conjunction with child care programs or existing hobbyshop efforts. Since the instructor is working with the supplies, consider their preferences if the price and accessibility is within reason. The type of materials needed for each program differs considerably. Until the success of a program is secure, purchase only enough supplies to generously cover the class in progress. Most agencies have found it is better to have participants purchase their own supplies. If this is being done, a supply list should be handed out at the time of program registration. The necessary supplies with prices should be listed, as well as the stores in the area that carry the required items, and availability at the base PX.

4. Ceramic Arts

a. Developing and maintaining a quality program in ceramic arts requires administrative foresight into the needs and interests of the community and a working knowledge of the art and its terminology. In addition, it is necessary to have available the proper facility and equipment as well as strong financial support.

b. There are many different ways in which a ceramic arts project can be produced. Hand building and wheel throwing are the two primary methods discussed below.

c. Hand building offers participants a variety of techniques to obtain many diverse shapes and forms. This is an extremely personal art form which is largely dependent upon the participant's creativity and motivation to learn. In hand building, simple tools are required.

d. Wheel throwing, on the other hand, utilizes more expensive equipment. A kick or electric pottery wheel is required for this art form. Participants begin by making basic cylinders or bowls, then advance to bottles, pitchers and plates. Hand building and wheel throwing are popular with adults while for children hand building is the more appropriate of the two styles.

e. The proper facility has areas specifically designed for the ceramic arts. The ideal room is divided into work, clay/glaze and kiln areas. The work areas need shelves, sinks, space for equipment, storage space and tables covered with canvas or burlap.

f. A wheel throwing program requires additional space for equipment, preferably along a wall. The clay/glaze area consists of shelves, tables, a sink and floor space for clay and containers. The ideal size for this area is 22 x 18 feet.

g. The kiln room, ideally 19 x 16 feet, requires additional shelves, storage for firing tools, and space for an electric and/or gas kiln.

h. Overhead lighting in all areas must facilitate the viewing of art projects.

i. Clay, in dry or wet form, and chemicals used in the area are a constant threat to the flooring. The best flooring is cement with drains located throughout the room. If a standard classroom is obtained, be aware that the floor may buckle or tiles loosen due to the constant wetting for cleanup.

j. It is required that the room be located away from any eating or kitchen area because of the dust which accumulates.

k. The basic essentials required to begin a hand building or wheel throwing program are discussed in greater detail below.

(1) Kilns: Gas and Electric

(a) An electric kiln is recommended for the agency introducing ceramics to their community. This kiln, although heavy, is portable and requires no chimney or vent. The operator has complete power control, and whether a beginner or advanced student, can easily learn to operate the equipment.

(b) The heat is confined to the firing chamber thus eliminating the need for ventilation, but security away from the classroom is still required. If personnel neglect to turn the kiln off, there is over-fired ware and damage to the heating elements. Replacing heating elements becomes costly; therefore, a strict schedule and responsible staff are necessary.

(c) The disadvantages of an electric kiln are the expense incurred due to electricity costs compared to the cost of natural gas, and life expectancy. The firing process is constant and neutral so there is little variation in color. The ideal kiln is no more than 2 ½ feet in diameter and three sections tall. Cordierite shelves, a gyrometer, kiln posts and kiln furniture are also needed for the firing process. The cordierite shelves allow for levels of ware within the kiln and the kiln post are available to hold these shelves. The pyrometer is the heat measuring

device located outside the kiln with a wire, attached to the inside. Kiln furniture keeps glazed ware from sticking to the shelves.

(d) The gas kiln offers advanced studio and program participants a variety of benefits. The firing process is long and needs a knowledgeable operator who must constantly operate the kiln through different stages. The heat is not held within the chamber; therefore, ventilation and a chimney are required. The gas kiln offers a reduction process which allows a wide variety of colors to participants. Studios with gas kilns tend to attract the more advanced students. The initial cost is high and may eliminate its advantages. This kiln is not portable and needs to be located safely away from other activities.

(2) Clay. Clay tends to be packaged in 25-pound plastic bags or 50-pound cartons. Terra-cotta clay is recommended for both hand building and wheel throwing programs. Buying small amounts of clay can be rather costly for a fiscal year budget. Large amounts of clay can be purchased without fear of losing its durability as clay improves with age. Also, most suppliers discount large purchases.

(3) Glaze. Glaze is a glossy coating of color on bisque ware. Commercial glazes are completely mixed in a variety of colors from art suppliers. These glazes are expensive. It is recommended that dry glaze mix be purchased. The secret to mixing this glaze is to use kitchen strainers to eliminate lumps and debris quickly. More natural colors are available through this process. Glazes should be stored in containers with lids. The containers must be large enough to permit participants to lower their ware into the glaze.

(4) Additional tools for wheel throwing and hand building include: hoop, ribbon, needle, wooden modeling and trimmer tools, sponges, scraper, wire clay cutter, and fettling knife. These tools are usually found in a basic tool kit which can be purchased for approximately \$10.00.

(5) Garbage cans, 5- to 10-gallon containers for glazes, burlap bags, filter masks, sieves, scoops, rolling pins, one bucket per wheel, and a scale to measure chemicals are additional equipment needs.

(6) Elementary age students (6 to 12 years old) enjoy hand building and tend to lose patience with wheel throwing. It is suggested that a children's class be offered for 1 hour with an additional 15 minutes for preparation and cleanup.

(7) Adult hand building courses should last 2 hours once a week. Wheel throwing classes should meet twice a week so participants may practice their skills.

5. Folk Art

a. Folk art developed because of the need to further the history and preservation of useful yet artistic craft forms used in the days before modern conveniences and machinery. These craft forms are utilized today in many recreational settings to bring people of all ages back in touch with the skilled handiwork of the past. People may learn these skills for socialization, motor development, economics or simply artistic expression.

b. There are a variety of craft forms to be offered with basic essentials required in establishing a program. Crafts served as a social function as well as a skill in the past. Today the instructor must provide an opportunity for social instruction as well as education.

c. Since many crafts require individualized instruction, it is suggested that class size be limited to 10 participants. A class for children may require even fewer participants. Classes normally range from 4 to 8 weeks, meeting for one 3-hour period once a week.

d. An art room specifically designed for handcrafts is highly suggested. If one is unavailable, find a room that meets the general requirements for an art room. The budget for each program varies according to the specific materials needed. Many times a class fee includes all supplies. Either the instructor provides materials or a list of needed supplies is given to the Special services officer so that they may

be obtained. Participants may even supply their own materials. The advantages of this method is a lower class fee and greater freedom of choice in color, weave, etc., for the participant.

6. Listed below are synopses of several Fine Art/Craft programs:

a. Wheat Weaving. The art of weaving (Kansas) wheat is done by shaping, bending, holding and tying water softened wheat. Traditional designs are used as good luck symbols in Mexico and Scandinavia.

b. Rosemaling. Rosemaling is the old art of Norwegian painted designs. Designs are graphically illustrated on wood products, such as furniture, or other household items. It is important to teach and practice technique. Brush strokes are extremely important as are the colors that are used. Oil paints are used as an elaborate design and are painted over a basic color coat.

c. Knitting and Crocheting. To knit is to form (a fabric or garment) by interlocking loops of a single yarn or thread by needles. In crocheting, a similar result is met, but only one needle, which has a hooked end, is used. Items either functional or decorative can be made. Needle sizes run the same way as paintbrush sizes--the larger the number, the larger the paintbrush sizes--the larger the number, the larger the needle. In knitting, sizes #6 to #10 needles are good for beginners. The item being made determines the needle size used, so be sure the pattern is applicable. Crocheting is quite often used in the creation of decorative items. The types and weights of thread and yarn used are varied, ranging from expensive fisherman's wool yarn to inexpensive embroidery thread.

d. Stained Glass. Stained glass truly became an art form with the development of styles, techniques, and colors introduced by Louis Tiffany. This program is not inexpensive, as glass, cutting tools, and soldering irons are required materials to hold a class. A sample 4-week class covering basics could be set up as follows:

(1) Week #1 - Types of tools, types of glass, and patterns

(2) Week #2 - Foiling glass by hand or foiler, burnishing, fluxing and soldering, borders

(3) Week #3 - Patina and rings; leading; lead soldering

(4) Week #14 - Cementing panels; attaching wire hooks for hanging

In any stained glass class, anticipate at least a 20 percent glass waste due to breakage.

For safety reasons, safety glasses should be worn when soldering. A first aid kit should always be available because of glass slivers and cuts. Due to glass slivers and lead pieces left over, be sure the room used is thoroughly cleaned before it is used again.

e. Quilting

(1) Quilting can take many shapes and forms in addition to the traditional quilt making. Decorative ornaments, pillows, and jackets can be quilted.

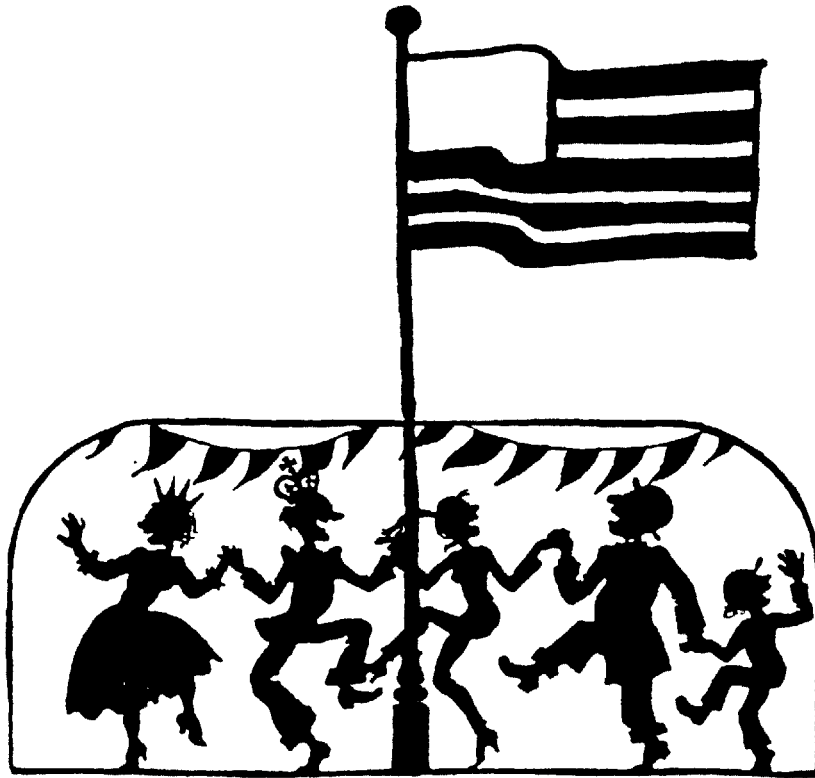
(2) Sewing machines are NOT necessary for a quilting class as most of the sewing is done by hand. Basic supplies of material, needle, batting (stuffing), thread, and paper should be supplied by the participant. Types of quilting techniques covered in a class are piecing, applique', trapunto quilting, Italian quilting, and English piecing. Patterns, such as folded star, are taught. Paper is needed for designing patterns and in the actual sewing. In English piecing, the material is folded over a rectangular piece of paper, then topstitched. This creates a clean, crisp pattern.

(3) Trapunto quilting uses no batting between layers. Designs are sewn directly into both layers of material. After the design has been stitched in, slits are made on the backside inside the design. Batting, or stuffing, is then put in the

design and the slits are resewn. More advanced quilters should use a quilting frame. An embroidery hoop serves the same purpose for small pieces.

7. Because of the variety and styles of fine crafts, it is impossible to list them all. Unique crafts such as tatting (lace making), net darning, rug hooking, basketry, spinning, and weaving quite often are very popular.

8. Designing a curriculum in visual arts for a command can be approached in many ways. Workshops, demonstrations, displays, and year-round classes allow the members of the community to learn and express their own creativity.



FESTIVALS & FAIRS

ARTS AND CRAFTS HANDBOOK

CHAPTER 5

FESTIVALS AND FAIRS

	<u>PARAGRAPH</u>	<u>PAGE</u>
Introduction.....	5000	5-3
Festivals and Fairs.....	5001	5-3

CHAPTER 5

FESTIVALS AND FAIRS

5000. INTRODUCTION

1. Webster's Dictionary uses words such as joyous, entertainment, mirthful, and celebration in an attempt to define a festival.
2. Festivals are not easy to describe due to the fact that each festival can be unique. Holiday celebrations, fairs, art demonstrations, sports, and ethnic special events are only a few examples of festival themes. Although they may or may not involve the arts, the implementation of a successful festival is in itself an art.
3. The planning and implementation of a community festival is not a task to be taken lightly. It requires setting objectives for the event and developing imaginative concepts to meet them. The care and imagination used in planning food, props, budget, sound systems, advertising, and duties of special individuals can often be key factors making the difference between a passable program and a smashing success.
4. Developing a festival program is hard work and often requires extra time that is usually unavailable. Is it all really worth it? An examination of benefits to special services and community residents alike can quickly answer that question.
5. First, special services can be placed in the spotlight for sponsoring such an event and can reach many individuals who wouldn't normally participate in a recreation sponsored program.
6. Parking spaces should be readily available. If the festival attracts over 1,000 people, a shuttle service should be seriously considered, especially if there are no major parking lots nearby.
7. If food concessions and performances are a part of the fair, make sure adequate electricity is available. Restroom facilities and drinking fountains are a must.
8. Festivals can also become a positive part of community tradition and local pride. Community residents may often have many enjoyable experiences and eagerly anticipate future festivals.
9. Finally, for those involved, a festival can become a memorable experience in working with others and sharing one's time and talents.
10. For these reasons, festivals are well worth the time and effort.
11. A festival does not take the place of sound, continuous leisure programming. However, there is no better way of advertising the quality of your program to community residents than through a successful well planned festival.

5001. SUGGESTIONS FOR BEGINNING AND MAINTAINING FESTIVALS AND FAIRS

1. Fairs and festivals sponsored by special services run the gamut from flea markets to elaborate theme festivals. Theme, space, and size are just a few things that need to be considered. To be able to enjoy the festivals yourself, a lot of planning and hard work must be done beforehand.
2. Spatial Requirements
 - a. A rule of thumb in planning a fair or festival is to designate a local area that has a good traffic flow; e.g., PX, shopping mall, a park near a major thoroughfare, swimming pool grounds, community center or chapel nail. In deciding the amount of space needed, figure a minimum of a 10 x 10 foot area for each exhibitor, a performing area/stage for any presentations, and an eating/rest area for patrons.

b. Parking spaces should be readily available. If the festival attracts over 1,000 people, a shuttle service should be seriously considered, especially if there are no major parking lots nearby.

c. If food concessions and performances are a part of the fair make sure adequate electricity is available. Restroom facilities and drinking fountains are a must.

d. Should the fair be held on an annual basis it is best to utilize a site that can be maintained year after year.

3. Fine Arts and Crafts Fairs. The three main types of arts and crafts fairs are:

a. Small Arts and Crafts Shows. Small arts and craft fairs typically are considered to have under 60 exhibitors. The small fairs depend on intense promotion and publicity to get the kinds of crowds needed to satisfy the artists.

b. Promotional Fairs. Promotional fairs are normally held in major downtown areas or malls. Rather than being held for an afternoon, as a small arts and crafts fair, these normally are 2 to 14 days in length.

c. Major Art Shows. Major art fairs usually book over 400 exhibitors. The art work exhibited is exceptional and, overall, very unusual.

4. Structure of a Fair. Because many commands don't have the exhibitors for a major or promotional art fair, the structure referred to here is for smaller arts and crafts fairs.

a. Location. The requirements listed under spatial requirements should be the determining factors in determining a suitable site. However, if the fair is to be held out-of-doors be sure to make provisions for inclement weather conditions.

b. Date/Time. Before setting a date, check area shows to make sure there are no conflicts. If the fair is planned as an annual event, set the same date and/or weekend every year. Six hours is a normal time span for an arts and crafts exhibit. Allow exhibitors 2 to 3 hours setup time.

c. Style. In deciding whether a fair is to be judged, consider the additional expense for judges and whether or not an art fair board has to be dealt with. Judged shows normally have a higher grade of work because of the pre-fair selection work, and prizes. Artists in judged shows submit their work on slides to a panel for perusal. In both judged and non-judged shows, restrictions as to acceptable items should be set up before exhibitors are allowed to register. The decision as to whether an exhibitor is accepted is determined by the sponsor, panel, or art fair board.

d. Categories. Categories for fairs can be as general as arts and crafts or hobby crafts; or they can be more defined as fine crafts or fine arts. Divisions within a fair can be broken down even further to oil and acrylic paintings, watercolor, photography, ceramics, jewelry, textile arts, and sculpture.

e. Registration. Artists for the fair should register through the use of an application form developed by special services. Information to be included would be date, time, location and sponsor. Also include general information about the fair such as show categories, awards, fair regulations and judged or non-judged. Artists should be encouraged to register in a specific category.